• The magazine with the widest news and photo coverage throughout the world

BALLET TODAY

MARCH, 1960

TWO SHILLINGS

NADIA NERINA AND DAVID BLAIR IN LA FILLE MAL GARDÉE

Ballet TODAY

A MONTHLY REVIEW
DEVOTED TO DANCE

Established 1946

THE MAGAZINE WITH THE WIDEST NEWS COVERAGE OF BALLET THROUGHOUT THE WORLD

Our Critics:

★ LONDON ★ Fernau Hall	★ PARIS ★ Ferdinand Reyna	★ NEW YORK ★ Hope Sheridan	★ MOSCOW ★ Nina Karasyova
★ AMSTERDAM ★ Ine Rietstap	★ VENICE ★ Robert Paterson	★ AUCKLAND ★ Keith Woods	★ TOKYO ★ John Haylock
★ CHICAGO ★ Rodrigo Quiros	★ SAN FRANCISCO ★ Jack Anderson	★ CAIRO ★ Walens	★ BRISBANE ★ Paul Moulds
★ COPENHAGEN ★ Jørgen Budtz-Jørgensen	★ MONTE CARLO ★ J. R. Farrington	★ MUNICH ★ Ingeborg Zürner	★ JOHANNESBURG ★ Mary Kenwood

Read by people in all the major cities of the World.

This magazine can be obtained in the following countries.

ARGENTINE
Buenos Aires

AUSTRIA
Vienna

AUSTRALIA
Adelaide
Perth
Sydney
Brisbane
Launceston
Melbourne

BELGIUM
Brussels
Antwerp

BERMUDA

BRAZIL
Rio de Janeiro

BRITISH GUIANA

CHINA
Peking

CYPRUS
Nicosia

CANADA
Montreal
Toronto
Ontario
N. Vancouver

CEYLON

DENMARK
Copenhagen

EGYPT
Cairo

FINLAND
Helsinki

FRANCE
Paris

GERMANY
Cologne
Munich
Frankfurt
Hamburg
Dusseldorf
Augsburg

GREECE
Athens

HOLLAND
Amsterdam
Rotterdam

HONG KONG

INDONESIA

IRAN
Teheran

ISRAEL
Jerusalem

ITALY
Rome
Milan

INDIA
Calcutta
Bombay

IRAQ
Baghdad

JORDAN
Amman

JAPAN
Tokyo

KENYA

MONACO
Monte Carlo

MALTA

MALAYA
Ipoh

MEXICO
Mexico City

NORWAY
Oslo

NEW ZEALAND
Auckland
Wellington
Christchurch
Dunedin

NYASALAND

PORTUGAL
Lisbon

RHODESIA
Bulawayo
Salisbury

SPAIN
Barcelona
Madrid

SIAM
Bangkok

SINGAPORE

SWEDEN
Stockholm
Malmo

SWITZERLAND
Geneva
Neuchâtel
Berne

SOUTH AFRICA
Cape Town
Durban
East London
Bloemfontein
Pretoria
Port Elizabeth
Johannesburg

TRINIDAD
Port of Spain

TURKEY
Istanbul

URUGUAY
Monte-Video

YUGOSLAVIA

UNITED STATES OF AMERICA
NEW YORK AND ALL MAJOR CITIES

Published and Edited by Estelle Herf from 15, *Upper Brighton Road, Surbiton, Surrey* (*Telephone: Elmbridge* 9743), *to whom all Editorial, advertising and other communications should be addressed.*

Subscription Rate: for 10 issues per year Inland and Overseas 23*s.* 6*d.* per annum. Single copies 2*s.* monthly, post 4*d.* extra.

SOLE AGENTS: Australasia: Gordon & Gotch Ltd.; South Africa: Central News Agency Ltd.; Federation of Rhodesia and Nyasaland: Kingstons Ltd.;
Printed by Richard Madley Ltd., 54 Grafton Way, W.1, England.

Alicia Markova

Editor's Log

Norman Dixon

MARKOVA'S "LIFE"

The B.B.C. had let me into the secret that Alicia Markova was to be the subject of their "This is your Life" programme on Monday the 11th January, and at 7.30 p.m. sharp I was there before my set with my notebook and pencil poised at the ready. For some time I have not watched this particular programme regularly because however admirable people's lives may be one gets a surfeit of "do-gooders" surrounded by people dug out from their past, ready at the blow of the whistle to eulogise the embarrassed victim. After the first half-dozen it does pall a bit.

It would take a great deal more time than Eamonn Andrews had at his disposal to do justice to Markova's career, Madame Rambert, Serge Lifar and Markova's three sisters told their part in a story teeming with interest, but it was an inspiration to bring together Britain's two greatest dancers—Fonteyn and Markova. Some kind of a story has been worked up that a feud exists between these two—Fonteyn's touching tribute should forever lay this particular ghost. "From the first moment I saw you," she said, "you were both my inspiration and despair, my idol, and throughout the years you have remained my ideal, always impeccably elegant, graceful, the great ballerina."

I wish I had reported Fonteyn's words in full for you, delivered with such deep humility, but for once my pencil was still—I sat lost in admiration for two great people, stamped right through with the hallmark of greatness.

BALLET VENTURE 1960

In *Editor's Log* last month I asked "how long will it be before some company makes use of Norman Dixon's obvious talent?" I would like to be able to report that an English company had secured his services but it is an American who has made it possible to see again the works of this rising young choreographer. Mr. Clement Scott-Gilbert, an expert in theatre-in-the-round, and a director of the Pembroke Theatre Croydon, is to stage Norman Dixon's three previous ballets presented by the Sunday Ballet Club, *Voice of the Wilderness*, *The Cord* and *Violent Rhythm*, and a new ballet, to be premièred on opening night, 14th March, entitled *Preciosa* with music by Webern.

Dixon's Company is to be known as

Marina Svetlova

No. 12 VOL. 12

In This Issue

COVER PORTRAIT	Nadia Nerina and David Blair in *La Fille Mal Gardée* Photo: Houston Rogers	
EDITOR'S LOG	The month in London, and news from here and there	3
LONDON REVIEWS	Philippine Dance Company	5
	Oedipus Rex	6
	Dances of India	6
	La Fille Mal Gardée	7
PORTRAIT OF A DANCER	Walter Sorell re-creates the character and calibre of Anna Pavlova from the writings of famous people and what she herself had to say	9
CAREERS IN PICTURES	Story and Pictures of Marina Svetlova	13
BACKSTAGE	Personalities in the News	16
BALLET AROUND THE WORLD	Reviews and pictures from Tokyo, Munich, New York, Moscow, Paris, Chicago, San Francisco, Monte Carlo	18
NEW BOOKS AND RECORDINGS		26
COMPETITION PAGE	New Quiz, last month's answers and prizewinners	29
MEN IN BALLET	The career of Stanley Holden in story and pictures	30

OUR NEXT ISSUE WILL BE PUBLISHED ON 17th MARCH

Editor's Log

CONTINUED

"Ballet Venture 1960," and will give a two weeks' season. The 12 dancers will include Terry Gilbert, Selena Wylie and Keith Beckett who were until recently with Festival Ballet; Prudence Rodney who made such a favourable impression with her intelligent portrayal of the girl in *Violent Rhythm;* Pamela Proud, an Australian girl who was with the Borovansky Company, Yvonne Joseph who was born in Bombay, and four dancers from the Rambert organisation—Patricia Ashworth, Seraphina Lansdown, Carol Jordan and Alun Jones, The latter will also design the costumes for the new ballet *Preciosa.*

Twelve-year-old John Parsons who received excellent press notices in Dixon's ballet *The Cord* will again be seen in the part he originally created. Dixon will dance in this ballet and also again take the part of the coloured boy in *Violent Rhythm.*

Terry Gilbert who has made two previous choreographic experiments, *Spectroscope* for the Sunday Choreographic Club, and *Sketchbook for Dancers* for the Sunday Ballet Club, is to create a new pas de deux to be premièred during the season at Croydon.

STRANGE REQUEST

My telephone rang.

"I have a strange request to make," said a voice, "will you tell me the story of the Prince of the Pagodas?"

I did my best but fairy stories sound rather flat in broad daylight.

"Splendid," said my listener, "we are a firm of importers and we want to take some of our clients out for the evening. We had to be sure that there was nothing in *The Prince of the Pagodas* likely to offend a hundred Chinese people in our party."

FESTIVAL BALLET

Balletomanes are nothing if not loyal, so before you write me irate letters complaining that the Festival Ballet season at the Royal Festival Hall, London has not been reviewed this month I would like to explain that critics were not officially invited to this company's third-year season of *Nutcracker.* Lack of attendant publicity, however, does not seem to have affected the box-office returns. The first two weeks played to capacity throughout as did also the last week, with the exception of a couple of matinée performances. The overall average on the 38 performances of the season was 90 per cent. of the total seating capacity.

BALLET RAMBERT

Madame Rambert and her dancers have been much in the news this month. Madame herself made two television appearances, the first as reported (page 3) in the "This is your Life" programme featuring Alicia Markova, and the second on Sunday, January 17th in the B.B.C. "Monitor" programme. Fireworks can always be expected when Madame Rambert is about, but I am sure it was only a coincidence that my transformer burnt out when the programme commenced.

Due out this month is a new disc "Marie Rambert"—the second in a series of recorded talks on ballet made by Jupiter Recordings. The first in the series, "Beryl Grey", has sold extremely well, and I have no doubt that this new disc will also be much sought after. On one side of the record Madame Rambert talks with the world-famous ballerina Karsavina, and on the other gives some of her own experiences in ballet.

For the Ballet Rambert summer season at Sadler's Wells this year Norman Morrice, who has been with the Company for nearly six years, will choreograph a new one-act ballet, *The Wise Monkeys*, set to the music of Shostakovitch's "Concerto for Trumpet, Piano and Strings." The principal role is being created for Lucette Aldous.

THE ROYAL BALLET

The Annual Gala Performance in aid of the Royal Ballet Benevolent Fund and the Royal Ballet School is to be held at Covent Garden on Tuesday, 1st March at 8 p.m. in the presence of Her Majesty Queen Elizabeth the Queen Mother and Her Royal Highness Princess Margaret.

For the first time the School will be making a contribution to the Gala, when they open the programme. The students will be followed by Frederick Ashton's *La Fille Mal Gardée* (Act I) with Merle Park* in the title role, partnered by David Blair. Ashton's new pas de deux from Glazunov's *Raymonda*, first seen at Drury Lane last November, will again be danced by Margot Fonteyn and Michael Somes and among the other divertissements Annette Page will dance the solo variation from *Les Rendezvous*, Anya Linden and David Blair the *Don Quixote* pas de deux.

*The leading role in this ballet is the first Frederick Ashton has created for Nadia Nerina, who danced it at the première on 28th January.

H.M. The Queen Mother will also be present at the performance of *Giselle* on February 25th; on this occasion she will be accompanied by the President of Peru.

THE STORY GOES . . .

that a young man went up to a newsvendor near Covent Garden and asked whether it would be possible to have a copy of his evening poster.

The newsvendor shook his head. "I can't do that, sir." (What will they think of next!)

Ten minutes later another man approached him and made the same request.

The newspaperman, puzzled, took a walk round to look at his placards. "BALLET PAIR—TWINS" he read.

"Funny thing," he said, "another chap just came round to ask me the same thing."

"I know," said the second man, "they're *his* twins."

David Blair got his poster.

THE AUDIENCE APPROVED

In the old days it was the custom to employ claques in the theatre, people who were placed there to applaud the play and the actors. To offset this there was an opposing body whose sole purpose was to hiss just as vehemently. The audience too added their quota, expressing pleasure or agreement according to their own view of what was taking place on stage. Of course we do not want anything like this to take place in our theatres, but I do sometimes feel that audiences are too restrained and polite, and in ballet in particular people seldom admit that they have not understood or enjoyed a production. Rather than express disapproval they will tell you "well it was very *clever*".

No one could have been in doubt however about the audience reaction on the night of the première of Frederick Ashton's *La Fille Mal Gardée.* If a professional claque had been employed they could not have made more noise. I lost count of the curtain calls, and the number of times the ballet stopped the show. Writing in an article entitled "Ballerina of the Year" Leo Kersley said "I hope that Nerina will shortly be discovered by a choreographer who can appreciate and use her very special qualities". Frederick Ashton has certainly done just this, the ballet is the perfect vehicle for Nerina, and she made the best of her chance. The tremendous ovation she and David Blair received at the finale was well deserved. I for one hope that we shall be seeing this trio working together more often, and not only in light, amusing ballets such as *La Fille Mal Gardée.* Nerina's performance of *Giselle* (on television) partnered by Fadeychev, surprised a good many people, I think this young lady still has a few more tricks up her sleeve.

BALLERINAS ARE TRUMPS

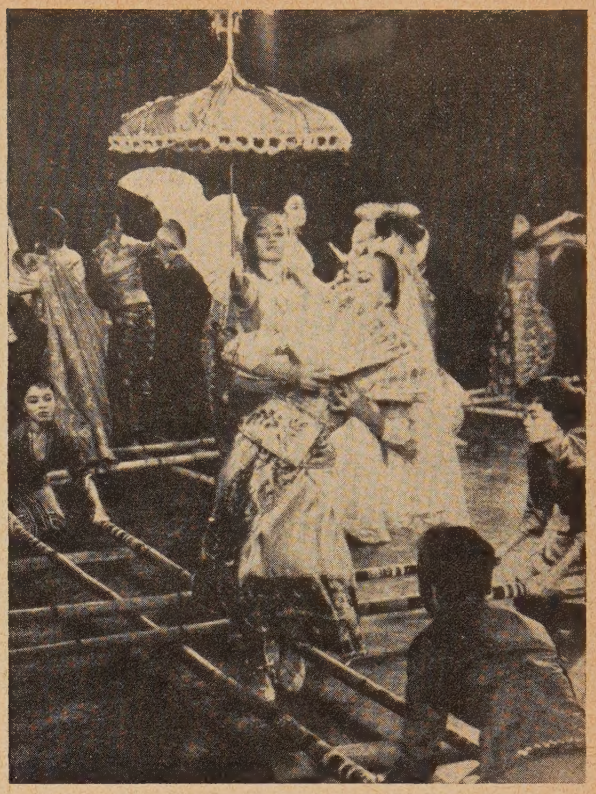
The popularity of ballet can be judged by the number of firms who include the portrait of a ballerina in their sales leaflets and posters, and the number grows every day. The latest product is a pack of playing cards with a ballerina on the reverse side, retailing at 3s. 3d.

EDITOR'S PLEA

Please! Do not send me articles for autographing by dancers. I appreciate your interest and enthusiasm but I am sorry to say I simply have not the time to deal with these requests.

LONDON REVIEWS

by FERNAU HALL



PHILIPPINE DANCE COMPANY

BEFORE the Bayanihan Philippine Dance Company reached the Palace Theatre on 12th January we had heard glowing reports from several countries they had visited; and they more than lived up to the reports.

What stood out in particular was the remarkable way in which all the elements of the show reached a high level and combined together to make—I was about to write a "unity." But this is only half the story. In the Philippines there are a number of strongly contrasted cultural influences, and in *Bayanihan* full justice is done to each, so that they combine together to produce a delightfully varied show in which there is a profound underlying unity, thanks to the taste, intelligence and imagination of its artistic collaborators.

In some ways the most important of these is Señora Lucrecia Reyes Urtula, the choreographer and dance director, who had the most difficult task of all. (As one who has staged nearly a score of Oriental dance shows—Indian, Indonesian and Japanese—I was in a good position to assess the magnitude of her task and the skill and imagination she brought to it.) First of all she had to reconcile the claims of authenticity with the laws of the theatre and the demands of a cosmopolitan audience with little or no background knowledge of Philippine dancing. In fact she had to create an atmosphere which was true to the *spirit* of the various dances and rituals, adapting their patterns to the shape of the stage and achieving a constant flow of new material in order to maintain interest: any mechanical reproduction of a particular item from a particular village would almost certainly lack the magic of the original in its proper setting, and so in a very real sense would be false to the original. No less important, she had to find a different sort of scenic stylization for each of the dance-sequences representing the various cultural influences.

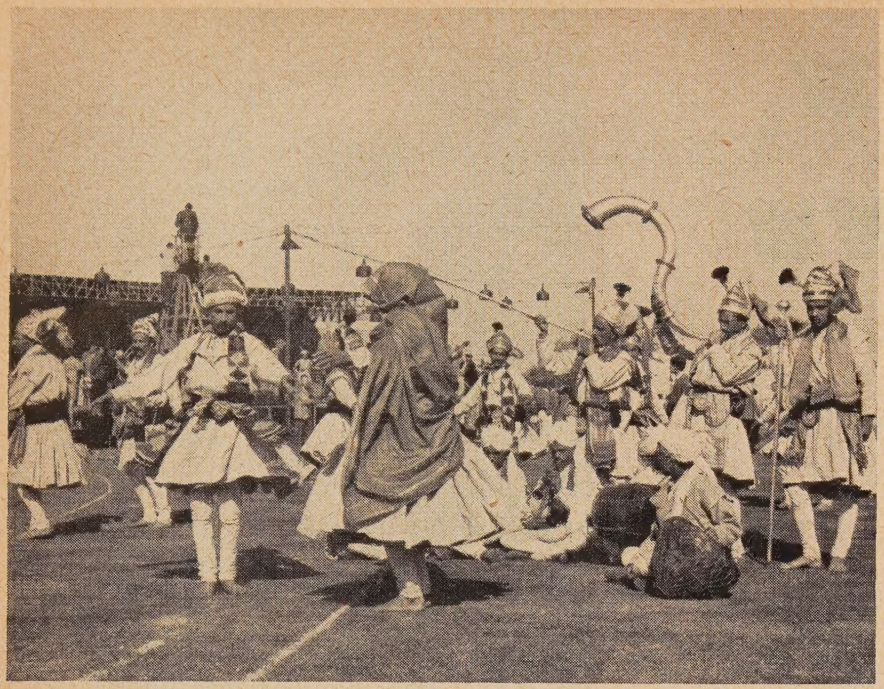
Señora Reyes Urtula's taste and imagination were shown to particularly good advantage in the first section, *Dances of the Mountain Region*—i.e. dances of the mountain villages in northern Luzon, where the pagan tribesmen still preserve their ancient ritual dances. Here Señora Urtula made imaginative use of her studies of patterns of presentation in Luzon to stylize the dances in a highly convincing way: the dancers moved in complex patterns, and knelt in stylized immobility, preserving always the ritual solemnity and theatrical effectiveness so characteristic of Kabuki (which is at once very old and very modern, being the inspiration of such *hommes du théâtre* as Berthold Brecht). What made this stylization so right and satisfying is that the classical Japanese theatre preserves important elements of the age-old culture characteristic of much of Oceania, including the Philippines; this culture is sometimes called Malayo-Polynesian, but it has spread very widely from its probable place of origin in South China.

To European eyes the least exciting (choreographically speaking) of the programme-sections was *Fiesta Filipina*, where we saw the Spanish influence expressed in gentle variants of Spanish dances and also other social dances popular in most European countries in the 19th century, such as the polka, the waltz and the mazurka. These dances cannot compare with the best of Spanish and Polish dances, for they lack the fire and rhythmic intensity of the originals: but in *Fiesta Filipina* the eye was delighted with a wonderful variety of colourful women's costumes (designed by the company's costume director, Isabel A. Santos). Though they are essentially Victorian in cut, in their gaiety, elegance and bold lines of decoration (with great swags falling front and back) they were unmistakably Philippine. The men too looked elegant in their lacy dress shirts, worn outside the trousers in the sensible Philippine fashion which is spreading round the world.

Of Part III (*Muslim Suite*) the programme—a model of accurate and concentrated information—said that "the music, dance and costumes . . . reflect the influence of Arabian and Indo-Malayan cultures." Like the Japanese, the Filipinos have a genius for preserving dances from different periods and different geographical regions alongside each other with amazingly little interaction. *Sultana*, for example, was a midway in style between the slow female court dances of Java and the ancient geisha dances of Japan, while *Asik* was a slave dance of much the same type as that to be found in Arab countries of the Middle East, with sinuous, voluptuous arm movements rather different in feeling from those of *Sultana*. The music of the two dances differed by a fair amount, even though both made use of a gamelan (set of tuned gongs) of Indonesian type: that of *Asik* sounded like simplified Javanese gamelan music while that of *Sultana* took the form primarily of a song quite Arabic in character. Both pieces of music reflected the intelligence and sensitivity characteristic of all the musical settings arranged by Lucaecia Kasilag (who seems as much at home with a tribal nose-flute as a gamelan—or, for that matter, a Spanish mandolin).

Inevitably the two most exciting items were those involving dancing between bamboo poles knocked together: this sort of dance is not confined to the Philippines (the film *Folk Dances of India* showed that it is also found in Assam), but it is so popular in the Philippines as to have something of the character of a national dance: one might almost say a national sport, were it not that the dancers accompany their fast-moving feet with slow and graceful arm movements which by contrast give an extra sparkle to the foot-movements.

It remains to be said that the artists in the company are all as unbelievably good-looking (in their slender Malayan-Polynesian-Oceanic way) as the Georgians in theirs, and that these university students performed with a precision and stage presence which put some professional companies to shame. In the last analysis credit for this—as for the other fine qualities of this entrancing show—must go to Helena Benitez, a woman of outstanding personality and vision whose long years of work in fostering the folk art of the Philippines culminated in Bayanihan.



Folk Dancers from Himachal Pradesh. A scene from the Government of India's feature-length documentary colour film "Folk Dances of India"

* **FOLK DANCES OF INDIA**

* **OEDIPUS REX**
AT SADLER'S WELLS

* **PRINCE OF THE PAGODAS**

* **LA FILLE MAL GARDÉE**
AT COVENT GARDEN

EACH year a great folk-dance festival is held in Delhi, at which dance groups from villages all over India appear; this festival has inspired the making of a film (by the Government of India's Film Division) which lasts over an hour, and contains an almost incredible variety of folk-dance styles, music, costumes and scenery. In contrast to the dances shown at the festival, the dances of the film are shown in their natural surroundings, and these are often delightful—ranging from a lake with a castle in Rajasthan to a valley in the Himalayas in sight of Everest, and palm-fringed tropical waters in the south.

One of the most vivid impressions left by the film is that of a riot of colour. Nowhere in the world are regional costumes more colourful than in India, and the makers of the film have taken full advantage of this. Even though the colours are often very bright and very varied, they always blend together as naturally as those of flowers in a garden.

It is hard to pick and choose among the items—at least twenty regions are represented, some with several dances—but on balance it is the dances of the tribal peoples which are the most fascinating. These peoples may be considered primitive in some ways, but they show exquisite taste and invention in their dances and costumes; this is true of the Gonds of Central India, the Nagas of Assam, and of many other tribespeople. Fishermen of different regions also seem to be very good at dancing. And the film brings out very well how the characters of the people in the different regions are reflected in their dances: the Punjabis, for example, eat very well and are handsome and vigorous people with handsome and vigorous dances.

Here is a film which film societies, ballet clubs, etc. can show to their members with the certainty of a warm response.

OEDIPUS REX

IN view of the current interest by choreographers in Greek myths the new production of the Stravinsky-Cocteau opera-oratorio *Oedipus Rex* by Michel St. Denis (which opened at Sadler's Wells on January 14th) is of the highest interest to everyone interested in ballet: all choreographers, dancers, directors of ballet companies, ballet-designers and ballet-composers must see it at all costs, and I highly recommend it to the ballet public. For this very exciting and novel production is a major landmark in the history of the British theatre, and a great deal is to be learned from it about the right treatment of myths. (I particularly recommend it to all those associated with the Covent Garden *Antigone*.)

Michel St. Denis is one of the greatest living producers, largely responsible for bringing to England the modern theatrical tradition built up in Paris in the 'thirties by men like Copeau, Dullin and Jouvet, and thus doing much to break down our provincial isolation. When the Old Vic withdrew its support from the Old Vic Theatre School (of which Michel St. Denis was the head, along with George Devine and Glen Byam Shaw) the loss to the English theatre was profound—not only because St. Denis left England but because his great collaborators such as Litz Pisk ceased to have their proper influence. At the end of the war, St. Denis' marvellous production of the Sophocles *Oedipus Rex* (with Olivier) made a deep impression on all who saw it, but his new production at Sadler's Wells makes an even more shattering impact. This is theatre at its greatest, where the barriers between such forms as drama, opera, oratorio and ballet cease to have any meaning.

As St. Denis made clear in an interview in the B.B.C. television programme *Monitor* on January 17th, his aim in producing the opera-oratorio was to establish the awe-inspiring quality of the myth by giving a feeling of great age. This he achieved with great success in a number of ways: the chorus, for example, wore masks and costumes that made them look like ancient rocks overgrown with lichen, and their movements had a slow, hieratic dignity and simplicity, perfectly timed with the music, which was overwhelming. In fact, right through the production there was a subtle interplay between the work of the producer and that of the designer, Abd'elkader Farrah, who has worked with St. Denis at Strasbourg, and is clearly one of the world's greatest stage artists. I particularly admired Farrah's way of placing the various characters on rostrums at different levels of his semi-abstract setting so that they looked much larger than life.

Stravinsky's noble music was given a splendidly moving interpretation by the singers and above all by the conductor, Colin Davis, who made the rhythms fairly dance along, giving them a nervous dynamism that reminded one of Stravinsky's great achievements in ballet. If and when the Royal Ballet gets its music conducted by an artist of this quality, its ballets will take on a whole new dimension of meaning.

PRINCE OF THE PAGODAS AT COVENT GARDEN

Whereas in *The Firebird* Anya Linden was encouraged by great choreography and an inspiring theme to break out for a while from her limitations as an artist, she was correspondingly hampered in the chief female role of *The Prince of the Pagodas* by the tenuous story, the sentimental treatment of the story, and the inexpressiveness of the choreography. In fact, Cranko made the role of Princess Belle Rose into little more than an anthology of the movements which Beriosova does best—such as a slow *developpé* into *arabesque*, and a broad symmetrical sweep of the two arms. This princess has no individual characteristics whatever, and it was somewhat disturbing to see Anya Linden's brittle movements evoking the memory of Beriosova's spacious ones (which seemed almost literally to hang in the air above and behind Linden's).

This was, of course, a fantastic example of miscasting: it is not as if the company lacks artists (such as Antoinette Sibley) who are quite capable of taking over a role created by Beriosova and making it their own. Ronald Hynd, an artist whom I greatly admire for his intelligence, sensitivity and dramatic ability, was equally miscast in the title role. This is just as thin a part as Princess Belle Rose, and gave no opportunities to show his special gifts. On the other hand, the solo in Act III (intended to exploit David Blair's virtuosity) presented Hynd with a number of awkward transitions which were too much for his technique.

The artist who emerged best from this revival was Merle Park, who danced with stunning precision, grace and lightness in both Act II (as one of the Rulers of the Fire) and in Act III (in the finger-snapping solo of the Pas de Six). It was worth enduring this long and empty ballet just to see these two solos.

The finale of *La Fille Mal Gardée*

LA FILLE MAL GARDÉE AT COVENT GARDEN

A GREAT deal of research went into the preparation of the music of the Covent Garden production of *La Fille Mal Gardée* (premièred January 28th). The score normally used is that of P. L. Hertel, composed in the 1860's: but at the request of Frederick Ashton the distinguished ballet historian Ivor Guest went to look for an earlier score, and, in fact, found one by Hérold dating from 1828. Not content with this, Ivor Guest (who has something of the nose of the Shakespearian scholar Hotson when it comes to making discoveries) tracked down the original score of 1789, composed for the very first production in Bordeaux—probably by a member of the theatre orchestra. John Lanchbery based his new score mainly on that by Hérold (which, in fact, includes some items from Rossini's operas *La Cenerentola* and *The Barber of Seville*) but put back some items from the original anonymous score.

La Fille Mal Gardée is by a margin of some 40 years the oldest surviving ballet of major importance: in fact, Galeotti's ballet *Les Caprices de Cupidon et du Maître de Ballet* (in the Royal Danish repertoire) is older by three years, but this is really only a long divertissement. Since so few great ballets have survived at all—and, as Karsavina says in a note in the programme, *La Fille Mal Gardée* is a turning point in the history of ballet—the revival of this ballet at Covent Garden could have been an event of major importance, helping to re-establish a tradition of ballet in this country; the serious efforts to establish a satisfactory score were exactly what one might reasonably expect from a great opera house.

What is quite staggering is that the choreography of this ballet has been treated very differently. This choreography has come down to us in the usual way, as the result of a series of modifications by maîtres de ballet, and a number of versions exist today: the ballet is performed in the Soviet Union (under the title *Vain Precautions*), Nijinska produced it in 1940 for Ballet Theatre, and Balashova produced it in 1947 for the Grand Ballet of Monte Carlo.

In view of the existence of these productions—and also of the presence in London of Karsavina, a great interpreter of the title role, and a ballerina who has the most wonderful memory of her own parts—it would have been possible to mount at Covent Garden a production bringing together the best of what survives and taking its place in the repertoire alongside the Royal Ballet's very important productions of *The Sleeping Beauty*, *Swan Lake* and *Giselle*. Such a production of *La Fille Mal Gardée* would have demanded the highest degree of sensitivity, taste and imagination in the maître de ballet; to any choreographer with a sense of history the task would be both a great honour and a great responsibility. Instead, the decision was taken for Frederick Ashton to create completely new choreography.

I find this decision extremely wrong-headed. Frederick Ashton has at his disposal the whole of literature, drama and mythology, as well as innumerable items of music composed in the last three centuries; or, if he prefers, he can invent new stories and commission new music. As Associate Director and Principal Choreographer of the Royal Ballet he is in the most favourable position imaginable to put any ideas he might have on the stage; and the proper place for his new choreography is in new ballets. But the Royal Ballet must be the equivalent of both the National Gallery and the dealers concerned with living painters: the trouble is that the Covent Garden authorities have confused these two roles.

Leaving aside any regrets for what might have been, let us look at the new work which Ashton has produced (with, it seems, some advice from Karsavina on the mime). *La Fille Mal Gardée* is, in fact, the finest new work to be presented at Covent Garden for a long time, being far superior to other multi-act archaistic ballets such as *The Prince of the Pagodas* and *Ondine*. For one thing its story was worked out by a great choreographer (Dauberval) with full understanding of the laws of balletic dramaturgy: as Karsavina writes in her programme note, "The story . . . lends itself admirably to ballet treatment; there is not a dance in it that does not flow directly out of an actual situation." For this reason the ballet goes with a swing, and the choreographer has a definite task to fulfil at each moment, establishing the characters of the protagonists and showing their changing moods. Ashton has built up the main characters far more clearly than is usual with him: none of them are the familiar romantic dummies. The most successful of all is the clumsy and gormless Alain, splendidly danced by Alexander Grant: he, in fact, dances and acts better than ever before, bringing out both the humour and the pathos of this role so that at times it has an almost Chaplinesque quality, avoiding entirely the mawkish sentimenality found in the clowns of Cranko and Macmillan ballets.

Nadia Nerina, too, is fortunate in having created for her a role which suits her perfectly: she makes the most of Lise's high spirits, acting with energy and spontaneity and dancing with great zest. Colas (her lover) is given less chance to show variety of mood, but at least he is given a chance to do a good deal of dancing, and David Blair performs his dances with admirable ease and strength, making a convincingly irreverent young farmer.

Stanley Holden is very well cast as the Widow Simone, but suffers from the fact that in Act I the Widow is produced by Ashton as a conventional pantomime dame, almost indistinguishable from the Ugly Sisters of his ballet *Cinderella*. This is totally false to the tradition of this role; the Widow should be a real person with real feelings even though funny at times. On the other hand, the panto tradition suggested to Ashton a delicious clog dance for Dame Simone which is performed by Stanley Holden with impish wit, and shows Ashton at his most inventive, being in fact on a par with the Polka in *Façade* and the

pas de trois in *Les Rendezvous*. (This dance stops the show and deserves to do so.)

Choreographically, the ballet suffers from the fact that most of the time the steps lack any feeling for the period and do not express the character of the person performing them. What is lacking is to be seen very clearly in one or two passages where Ashton has achieved some really expressive choreography—notably the clog dance and a fast solo for Lise in the grand pas de deux in Act I Scene II. In the latter, Ashton sends Nerina bounding over the stage in magnificent fast leaps which make the most of her fine elevation, and accurately reflect Lise's high spirits. Elsewhere he tries to establish some sort of leitmotiv for her with fast runs on pointe in first position, but these are not well enough integrated with the music to be convincing, and too many of her enchaînements are neutral in quality.

Ashton makes an inordinate use of props: at times it seems that no one in the ballet is capable of dancing without holding ribbons, sickles, sheaves or what have you. The *pas de ruban*—a pas de deux for Lise and Colas—loses some of its effect simply because there is so much dancing with ribbons by almost everyone. The stick dance of the male peasants offers great opportunities to the choreographer—such dances are to be found all over the world, and at their best are very exciting—but Ashton makes the rhythms beaten out by the sticks of his peasants so banal that one wonders if he has ever seen the real thing. Nevertheless, he rises to the occasion at the end of the ballet, bringing together complex stage patterns of the corps de ballet and a recapitulation of the favourite steps of the soloists in a well-built climax of gaiety.

The most consistently successful of all the elements in this production is the music: this is suited to dance movements, and John Lanchbery has done a fine job of fitting it bar by bar to the needs of the choreographer by judicious changes in volume, tempo and instrumentation.

After his excellent work on the period ballets *Pineapple Poll* and *Coppélia*, Osbert Lancaster was an obvious choice as designer for *La Fille Mal Gardée*. But he failed to achieve anything like the bright effrontery which made his earlier designs so attractive, perhaps feeling (quite rightly) that *La Fille Mal Gardée* needed some sort of pastoral lyricism, but finding this quality outside his scope. One can see what he is driving at, with muted pastel shades and gently stylised realism; but something much more poetic is needed. His best decor is that for the cornfield (which shows intelligent study of period settings) but here he fails to make the dancers stand out from the background, giving their costumes much the same shades of yellow, blue and green.

FERNAU HALL.

TELEVISION REVIEW

DURING December Associated-Rediffusion's schools section produced two remarkable programmes in which dancing played an important role. One was the programme on music in the series "The Artist and the Modern World" (9th and 11th December), in which dancing was used to help viewers (young people in sixth forms) to understand difficult modern music. For a long time composers have found that ballet audiences can "take" music far more difficult than concert audiences: the stage spectacle makes clear the meaning of the music, and breaks down the wall of incomprehension which separates modern composers from their potential public. Good advantage of this was taken in the schools programme, which contained some fascinating solos and pas de deux. Anne Heaton, dancing to Stravinsky's music of *The Rite of Spring* (as produced by Lydia Sokolova, the supreme exponent of the central role in this ballet) brought to life in the most vivid way this wonderful music belonging to the hey-day of expressionism: she proved herself a master of the very difficult rhythms, as well as of types of movement and emotional expression quite different from anything she had encountered before.

She also gave splendid performances of two pas de deux in strongly contrasted styles: the passionate dance of the two lovers in the forest in *Blood Wedding*, and a fine neo-classical pas de deux to the music of Stravinsky's *Apollon Musagète*, choreographed by Anne Heaton and her partner Donald Macleary (who was seen to good advantage at the opening of the programme in a small 18th century scene, to music by Mozart). The dance scenes were shown by director Roger Jenkins against a plain background which showed up well the line of the dancing, and he gave reality to the performers by discreet use of close-ups. Also appearing in the programme was Denis ApIvor, composer of *Blood Wedding*, who explained simply and clearly how he achieved the right emotional effect in the music of the pas de deux which was later performed.

On 8th and 10th December (repeated on the morning of Christmas Day) there were transmissions of *The Nativity*, a programme of a new kind bringing together dancing, mime, singing, instrumental music, paintings and the spoken word. Litz Pisk, the choreographer, created a new type of movement (based on Romanesque sculpture) which had the right period flavour, was suited to the needs of such noble theme, and was perfectly adapted to television. In fact each image had a sculptural quality, and some of them were unforgettable—

Carried forward to page 26

Ask for the best Fishnet Tights and Hose and you'll get 'GAMBA'

Lastonet REGD

Fishnet:
Lastonet elasticised
Black, White, Pink and Suntan
Ladies:
Hose 33/11
Tights..... 45/11

Sizes:	0	1	2	3	4	5
	20/23"	24/27"	28/30"	31/34"	35/39"	40/+"

From your dance shop or

GAMBA LIMITED
46 Dean Street, London W.1
Sole distributors of Lastonet at home and abroad

MAKERS OF THE FINEST BALLET SHOES

THE FIRST IN A NEW SERIES

PORTRAIT OF A DANCER

ANNA PAVLOVA

WALTER SORELL, author and playwright, recreates the character and calibre of The Great Dancer from the writings of famous people and what she herself had to say.

Photo: Anna Pavlova in "Russian Dance".

SO little is left: the faint and fading memory of the few who have seen her and are still alive and can settle back with a sigh and say: "Ah, Pavlova!"

And then there are the written words of those who have tried to verbalize the image of something seemingly so inexpressible that such different minds as Serge Diaghileff and John van Druten escaped into the same poetic simile. Van Druten likened Pavlova to "the wind passing like a shadow over a field of wheat," and Diaghileff thought "she could walk over a cornfield without breaking a stalk".

Diaghileff knew what he expected from a dancer: a fusion of precision and lightness, of technique and expression. That he could have let her walk over a cornfield and she would not have bent an ear, is the greatest compliment he could think of. He always, and unjustly so, suspected her of sheer virtuosity, and this image would then be justified. But van Druten's is the poet's metaphor of floating like a mysterious shadow and whisking away, windlike, as if it were a magic trick and helped by an incomprehensible furtiveness.

The poetess Harriet Monroe tried to answer the question of why Pavlova called forth such imagery when she wrote in her eulogistic poem:

"Pavlova, your foot is lighter than the perfume
of lilies—Brighter than the sparkle of waves . . ."

To say of Pavlova that her foot was "lighter than the perfume of lilies" still creates the sensation of floating, of air carrying something that is no longer indescribable; it is as airy and enchanting as a fragrance, fleetingly passing, but recognizable. The image of delicacy or frailty, of sweet, swift tenderness embracing you and, above all, of a sensuous delight is called to your mind; and when the critic Carl van Vechten said of her, "the little dancer is lithe and exquisitely formed," or Arnold Haskell referred to "her ethereal qualities, in striking contrast to the more robust strength of her contemporaries . . ." then they both claim the same in plain prose.

Only a dancer who can give her entire being the illusion of lightness is, in the spectator's eye, on her way to conquering gravity. And it is not only the moment of jumping or sailing through the air which counts; strangely enough, it is rather the impression of how she comes back to the ground, that is to our level, which conveys to us the feeling of her being "so" light; or the impression of how light she must feel in her partner's arm who lifted her or into whose arms she jumped.

The secret does not seem to lie in technical skill, for many a dancer of our days is technically better equipped than Pavlova ever was. In fact, she rarely turned more than two or three pirouettes, but "she executed them with such a *brio* that they had the effect of half a dozen". Then it was far more the spirit in the body than the body itself which created the illusion of her being "lighter than the perfume of lilies". The decisive witness as to her lightness can only be a dancer with whom she performed, and we received such testimony from André Oliveroff who remembered: "I knew . . . she would be easy to lift—but I had not divined the uncanny lightness of her. When I caught and supported her in mid-air, I was scarcely conscious at all of her weight; her elevation seemed to continue after she had come into position, held up in the air by my hands. Some ballerinas, when you hold them like that, seem to be made of stone . . . but . . . she seemed always to be reaching up, giving you the illusion that she was very much lighter than she really was . . . You almost felt she might fly away on the wind at any moment, like a piece of swan's-down . . ."

The undulating movement, the rippling of water, the ever-recurring rolling of waves, full of sparkle or light as foam, is another comparison often introduced to do verbal justice to the unfathomable impression this dancer made on her audience. Even a critic as sober and sound as Mr. Haskell wrote: "What struck me the most about Pavlova was not just the fact that her dancing seemed entirely spontaneous, but that it seemed a natural phenomenon, like the ripple of a pond, the opening of a flower, or the leaves being whisked and whirled by the wind. Such imaginative descriptions may seem extravagant, especially in the English language, and they are used by a critic who usually mistrusts them profoundly, but they represent the only manner in which one can convey something of the impression created by Pavlova." Though it is understandable that Arnold Haskell felt puzzled at his own surge of emotions, it is one more proof of Pavlova's uncanny power of projection.

Two other images, well established metaphors in describing a dancer, are the flight of birds and the flickering of flames. The flame has always been a favourite comparison with the dancing body, and such a brilliant poet and philospher as Paul Valery has seen in the "flame-body" meaning and explanation of the dance. In fact, for Valery, the dancer seemed enwrapped in an atmosphere of fire and was like the flame itself. But fire and flame are not merely the image and beautiful spectacle of the final ecstasy of movement, they also carry the connotation of something so powerful and strong that it inevitably leads to destruction and death—but both fire and flame are strangely absent from all descriptive phrases which try to capture the impact of Pavlova's dancing. The nearest to it can be found in Cyril Beaumont's

lines: "Pavlova dances with her whole body, from the crown of her head to the tip of her toe. She danced with such abounding vitality, with such ecstasy of the spirit; she surrendered herself so completely to the mood of the dance; that she became a being transformed. She glowed, became almost incandescent, as it were, from the lavish outpouring of her nervous energy and muscular force. Sometimes there was just a pale luminosity which filled the spectator with an exquisite sadness as in *Le Cygne*, sometimes the glow burst into flame as in *L'Automne Bacchanale*".

Though Pavlova danced "with such abounding vitality," we do not have the impression that the word is used to express physical strength. It must have been a vitality born of "the ecstasy of the spirit". Her fragility, stressed time and again by all writers who tried to translate her graceful appearance into words, seems to have been far more akin to the ease and elegance of elevation and the felicity of flight, for most often we can find similes of the air-borne lightness of birds.

Carl van Vechten reporting on his impression at the Metropolitan Opera House when Pavlova danced in New York for the second time, wrote: "Pavlova twirled on her toes. With her left toe pointed out behind her, maintaining her body poised to form a straight line with it, she leaped backward step by step on her right foot. She swooped into the air like a bird and floated down. She never dropped. At times she seemed to defy the laws of gravitation." And André Levinson, the famous Russian-French critic, said in painting the picture of her *Giselle* (as translated by Marianne Moore): "Arms folded, on tiptoe, she dreamily and slowly circles the stage. By even, gliding motions of the hands, returning to the background whence she emerged, she seems to strive toward the horizon, as though a moment more and she will fly—exploring the confines of space with her soul."

Anna Pavlova's name has become a symbol for absolute achievement, a trademark of ballet per se, and persistent dreamers of her greatness still see her dancing through heaven—without wings, of course, for her feet have always carried her as if they had been wings—"exploring the confines of space with her soul".

What was her "soul" like, what was the animating principle, what the actuating cause of her life, the essence of her drives which burgeoned into such breathtaking bravura that the memory of her has outlived all other dancers in awe, intensity and inspiration?

She was born in St. Petersburg on January 31st, 1882, a frail and premature child. One did not expect her to live and she was sent to Ligova, a place outside the city, where the invigorating air seemed to have helped a great deal. Her early contact with nature had certainly had its effect on her entire outlook on life.

Of course, she could not recall these first few years when she sat down to write a short autobiography which she began with the words: "My earliest vivid recollections take me back to the time when I lived with my mother in a small apartment in St. Petersburg. I was the only child, and we two were alone in the world since my father had died when I was two."

This first paragraph states with simple finality her sense of isolation and insecurity. There she was, alone in the world with her mother, "poor—very poor". She could not forgive her father for deserting her and leaving her with her mother impoverished. "She used to reminisce sometimes about her childhood in Russia," André Oliveroff reported. "She spoke tenderly of her mother . . . She hardly ever referred to her father, but when she did her face would harden and she would drop the subject quickly, as though it were a distasteful one." Later, Oliveroff also observed that, in her company, she would devote far greater attention to the girls than to the male dancers during rehearsals: "I have never known her to focus her criticism upon a man . . . But of the girls she was unsparing . . ."

She tells us little of her early youth. At the age of eight she was taken to the Maryinsky Theater where she saw a performance of the *Sleeping Beauty*. Her reaction differed little from the one of any other child. It was to be expected that she would want to become a dancer. But while other children would forget, or soon deviate to new desires, Anna insisted on being taken to the director of the Ballet School. She had to wait for acceptance until she completed her tenth year. "And so I had to wait two years during which I remained sad and dreamy . . ." But this sadness and dreaminess remained with her all her life, for it was said of the famous ballerina that "There was a great tenderness about her, sadder than a child's . . ." She looked for secluded spots in the woods when she was with her mother in the country during her summer vacations "and would sit under a shady tree to build in the air the fragile castles of my dreams".

The same girl, however, told her mother she would enter the Ballet School, even if it meant to leave and hurt her mother (there were plenty of tears), and the same girl cried because at one of the Czar's visits to the school he took her schoolmate Belinskaya in his arms and not her, and she cried until she was the centre of attraction.

At sixteen she was premiere danseuse and when she read, about that time, Taglioni's life story she decided she would be seen as a dancer in the whole world. Taglioni was then the most popular name of all the ballerinas of the past. She had danced "at Paris, at London, and in Russia, where she is still remembered." Here her ambition recognized an unlimited incentive: to outdo Taglioni, to out-travel her. Theodore Stier, Pavlova's musical director for 16 years, tells us that he travelled 300,000 miles, conducted 3,650 performances and more than 2,000 rehearsals for Pavlova.

She became the travelling saleswoman par excellence. She sold ballet to the world and with it her name. She danced before audiences who had never seen dancing on toes, she appeared in regions where people had been inimical to ballet, or without understanding of the art. In Java as well as in Mexico, in Japan as well as in India. Pavlova was the name, and ballet schools opened up wherever she went. Mothers permitted their daughters to become dancers because they had seen Pavlova dance. And little girls dreamt of becoming a "second Pavlova".

People—not connoisseurs—saw the beauty of her movements, the winged grace which enraptured them and they realized that the fleeting sensuous pleasure they derived from it all made them forget their drab existence and made them dream of something which they now knew existed behind the invisible curtain of their every-day. Pavlova had the justification for her mad race through the continents: the people needed her, "everywhere our dancing was hailed as the revelation of an undreamt-of art". She had become a pioneer, a propagandist.

At one of her tours through Europe she stood on the balcony of her hotel in Stockholm. A huge crowd which had followed her from the theatre stood there cheering her. "I bowed from time to time. Finally, they sang the national anthem in my honour. I asked myself in vain how I could show my appreciation. Then I had an idea, I went to my room and returned with the baskets of flowers I had received in the theatre. But even after I had thrown my roses and lilies and violets and lilacs to them they did not want to withdraw . . . I asked my femme de chambre, But what have I done to get them so enthusiastic? 'Madam,' she replied, 'you've made them happy because you made them forget for an hour the sadness of life.' I have never forgotten those words."

"She is, I think, the most sincere woman it ever has been my good fortune to meet," said Theodore Stier. And we assume she meant what she said when writing about this incident in Stockholm. A dancer "must sacrifice herself to her art. Her reward will be the power to help those who come to see her to forget for a short while the sadness and monotony of life". Only someone who had such great understanding for sadness, is, so to speak, on intimate terms with it, could stress this point as much as she did. It was the inner justification she needed for her ambition. It was not only the applause she craved for, but the proof that she has done it and can do it again, the satisfaction of the conqueror whose own conquests do not let him stop and rest.

Success and happiness were major questions in her life. That they were, in their effect on her, far more complex than she thought, goes without saying. In her autobiographical pages she came to the conclusion that "the secret of success" is "to tend, unfailingly, unflinchingly, towards a goal". This can also be translated into the old truism that genius is ninety per cent perspiration and ten per cent inspiration. Pavlova was a strong disciplinarian and hard worker. "The dancer must practice her exercises every day . . . must feel so perfectly at ease so far as technique is concerned that when on stage she need devote to it not a single thought, and may concentrate on expression, upon the feelings which must give life to the dances she is performing."

All this is taken for granted. There is hardly any great achievement registered in the human annals that was not the fruit of hard labour and self-sacrifice. "But success, what exactly is success?" she asks. "For me," she answers, "it is to be found not in applause, but in the satisfaction of feeling that one is realizing one's ideal." Did she not forget that an interpretative artist, an actor or a dancer, cannot very well realize his ideal without outside success and thus needs applause as she needed it? For the artist, applause is the loud manifestation of being accepted and liked, and this warming feeling ought to have nicely compensated the poor little girl who had felt so utterly left alone in the world.

Pavlova comes closer to the core of the matter when she continues to say, "as a small child . . . I thought that success spelled happiness". In other words, neither the superficiality of applause nor the realization of one's ideal could make her happy. "I was wrong," she went on. "Happiness is like a butterfly which appears and delights us for one brief moment, but soon flits away." But when happiness is merely such a fleeting experience, did she not rather equate happiness and applause which certainly delighted her for many a brief moment, but, applause being what it is, faded away.

We are told by many observers that she could be a relentless taskmaster at rehearsals. Mr. Victor Dandré, her husband and manager, said, "she was firm because she knew she was right". For her, art and life were synonymous, and no one could have lived up to her maxim of "sacrificing herself to her art" more precisely than she did herself. She never stopped learning, not even in the days when the world celebrated her. There was always a teacher to whom she listened, to whom she looked up. She realized that when you cease to learn, you no longer grow, and not growing means for any artist fighting lost battles of retreat.

Pavlova was not beautiful in the ordinary sense, but everything about her was in full harmony. Harmony seemed to have been the keyword to her entire appearance. "Balanced harmony, in her thinking and in her motions was her very self," said Marianne Moore, but harmony must have been absent from her emotional life. Otherwise, she could not have loved to dance the many tragic parts she chose, she could not have excelled just "in the portrayal of the pathetic, of some ephemeral being that came to life and then withered and died all on a summer's day," as Arnold Haskell wrote, who might have more appropriately changed the summer's to an autumn's day.

Harmony, though, was in her perfectly proportioned-physique, in her arms and fingers, in her well-shaped legs, so rare with dancers. Her face was framed by long dark hair and, if not conventionally attractive, it was like an instrument with a wide range of expression on which she played to perfection. Her head sat just right on the shoulders. Although she never really suffered from bad health after her early childhood days she made a delicate, almost fragile impression on the stage which accentuated the inimitable grace with which she moved. Only to see her walk on stage and to take a bow was music of movement, people said; to watch her made Sunday out of every ordinary day.

"She is the greatest ballerina in the world," said Diaghileff, "excelling both in classicism and in character." And he engaged her to open the unforgettable season of 1909 in Paris. The posters carried her name and portrait; her greatnesss was one of the inspirations that led to Diaghileff's now historic artistic venture with the Ballets Russes. But at the end of the first season she left and went to England to form her own company. What had happened? Nijinsky was, no doubt, favoured by Diaghileff—male dancers of such stature are always rarities—and he also got better notices than she did. Even Ida Rubinstein had a somewhat better press. Moreover, Diaghileff was a despot and so was Anna Pavlova. They both believed in art as such, but both spelled it with different letters which read D-i-a-g-h-i-l-e-f-f and P-a-v-l-o-v-a, respectively.

Diaghileff saw in the total effect of dance, music, costume and decor the realization of a theatrical miracle that would enchant the audience with his brand of magic whose trick remained his secret. Pavlova, one could simply say, had a rare stage personality. In fact, she personified her brand of theatrical magic, she not only rose above her material, she also took it along with her. She created out of the trite the tragedy of life, she lifted the language of movement onto a level of artistry which left the layman bewitched and the expert puzzled. But, as Haskell stated, "the dancer is part of a complicated organism, and her personality and artistry must not be allowed to become the sole raison d'être of ballet".

And Diaghileff, no doubt hurt that she had left him, thundered, "Pavlova was never really interested in art as such. The only thing that mattered to her was virtuosity," and he added, giving the devil his due, "and she is a virtuoso without equal". But Pavlova realized the unbridgeable rift between them when she would ask the critics, "are you on my side or Diaghileff's?" and she replied to his accusation in her autobiographical sketch by saying: "I was essentially a lyric dancer . . . never was interested in purposeless virtuosity".

It was not virtuosity which made her so unique, for, as it was often said, many dancers have been better technicians. However it may have been, the spectator could identify himself with her, could completely surrender, or was forced into it by a purely kinetic as well as emotional response. No artist can project so intensely if he is not intense and able to relive an experience which need not necessarily be the result of having actually gone through it. But mostly it is. Her great portrayals were symbols of grief, of renunciation, and of triumph only in a figurative way. She had died many deaths. When she died as a swan or a flower, the entire beauty of life seemed to die with her at that very moment. "One suspects," said Marianne Moore, "that she so intently thought the illusion she wished to create, that it made her illusive."

Her heart was always on fire. Victor Dandré told us how she would admonish the dancers in her company to express their own experience on the stage. "Why do you go about expressing nothing?" she used to say to them, "Cry when you want to cry and laugh when you want to laugh." But, of course, she knew it was not the actual crying or laughing that was needed. It was the recaptured and activated memory of it, the poetic allusion to the inner experience.

The question of what it was that made her so exceptionally wonderful has often been asked, and just as often have the experts tried to find an answer. Anatole Chujoy said succinctly, "she was great because she was Pavlova," and Cyril Beaumont thought that "it was not so much what she did, as how she did it". And all of them agreed that the French critic Alexandre Benois hit upon the happiest phrase when he wrote of Pavlova's dance, "la danse de toujours, dansée comme jamais". But when the ordinary dance was done as never before, what means were employed? If the "how-she-did-it" overshadowed whatever she did, no one could actually lift the veil from her secret. And even such an articulate critic as Carl van Vechten, who had a particularly fine feeling for the art, resigned

Continued at foot next column

PROGRAMMES FOR THE MONTH

THE ROYAL BALLET AT COVENT GARDEN

20th Feb	Sat.	(mat)	*Coppelia* (Linden, Blair) *Façade* (Lindsay, Grant)
23rd ,,	Tues.	(eve)	*Le Lac Des Cygnes* (Linden, Blair)
25th ,,	Thurs.	(eve at 8 p.m.)	*Danses Concertantes, Giselle* (Fonteyn, Somes)
27th ,,	Sat.	(mat)	*Danses Concertantes, Giselle* (Page, Hynd)
27th ,,	Sat.	(eve)	*Les Rendezvous, Petrushka, Pineapple Poll*
1st Mar.	Tues.	(eve at 8 p.m.)	*Royal Ballet Benevolent Fund Gala*
3rd ,,	Thurs.	(eve)	*Le Lac Des Cygnes* (Page, Hynd)
5th ,,	Sat.	(mat)	*Ballabile, Giselle* (Seymour, Trecu)
5th ,,	Sat.	(eve)	*Ballabile, Giselle* (Fonteyn, Somes)
8th ,,	Tues.	(eve)	*Ondine* (Fonteyn, Somes)
9th ,,	Wed.	(eve)	*Petrushka, Les Rendezvous, Antigone*
11th ,,	Fri.	(eve)	*Ballabile, Giselle* (Fonteyn, Somes)
12th ,,	Sat.	(mat)	*Le Lac Des Cygnes* (Seymour, Blair)
14th ,,	Mon.	(eve)	*Ondine* (Fonteyn, Somes)
17th ,,	Thurs.	(eve)	*Les Sylphides, Antigone, Ballabile*
19th ,,	Sat.	(mat)	*Le Lac Des Cygnes* (First performance of the Royal Ballet School)
19th ,,	Sat.	(eve)	*Ondine* (Fonteyn, Somes)

All evening performances are at 7.30 p.m. unless otherwise stated.

THE ROYAL BALLET SOUTH AFRICAN TOUR

Feb. 5th–March 19th	*Empire Theatre, Johannesburg*
March 21st, 22nd	*Pietermaritzburg*
March 24th–April 9th	*Alhambra, Durban*
April 12th–30th	*Alhambra, Cape Town*

FESTIVAL BALLET ON TOUR

W/c 22nd Feb.	*Shakespeare Theatre, Stratford-on-Avon*
,, 29th ,,	*Hippodrome, Golders Green*

Festival Ballet
Central and South American Tour

Mar. 13th/28th	*Mexico City*	Mar. 30th/April 9th	*Caracas*
April 12th/18th	*Lima*	April 20th/25th	*Santiago*
		April 27th/May 8th	*Buenos Aires*
May 10th/23rd	*Rio de Janeiro*	May 25th/30th	*Sao Paulo*

ZAMBRA (FLAMENCO THEATRE OF SPAIN)

at the Palace Theatre, London comm. Monday 8th February

BALLET RAMBERT ON TOUR

W/c 29th Feb.	*King's Theatre, Southsea*
,, 7th Mar.	*Palace Theatre, Watford*
,, 14th ,,	*Belgrade Theatre, Coventry*
,, 21st ,,	*Opera House, Leicester*
,, 28th ,,	*Essoldo, Southport*

---

himself to the statement (while reviewing her *Giselle* in The New York *Times*): "It is almost impossible to describe the poetry of her dancing."

But, at least, he seemed to have found the key word: Poetry.

It is the romantic at heart who loves nature in a very subjective way. He is not willing to see nature the way she really is, not only her relentless rhythm, her omnipresent and majestic beauty, but also her cruel nakedness in the fight of each against each to the finish, the rampant power of the elements, her careless attitude toward the individual flower. The romantic sees nature through a poetic prism; he spells her in letters of a literary translation; and he buries his own dreams in her lap while reaching for a rainbow.

Pavlova was such a romantic. Already as a child she would weave herself "a wreath of wild flowers" and would imagine herself "to be the Beauty asleep in her enchanted castle". And she went on writing about her relationship to nature as a young girl: "I often would explore the woods close by the cottage. I enjoyed the mysterious

aspects of the cloister-like alleys under the fir trees, all peopled with dancing butterflies".

When she wrote these lines for a French magazine in 1913—unfortunately, it remained a half-hearted attempt at putting down her memoirs—she was 31 years old and at the peak of her career. She was a mature woman then and as such we must see her recapturing the memory of her youth. Characteristically, this article was called "Vers un Rêve d'Art," since her entire life was attuned to a dream of divine art with herself as the high priestess. True to the romantic, there is a guileless simplicity in the telling of her story, or as André Oliveroff said, "a certain childlikeness that was very characteristic of her speech".

She wrote these pages of her life at her little *dacha*, the cottage in the country "with the dimension of a doll's house . . . in the same setting which I love so dearly since it speaks to me of my childhood". She liked to dream herself back into childhood, the romantic's escape into the past. And only one in whom the sentiments play a major part would write, "The wind rustles through the branches of the fir trees in the forest which lies opposite my veranda—the forest through which, as a child, I loved to walk. The stars shine through the gloom of the early evening . . ." It was a loosely connected description before summing up her account, since the next sentence reads: "I have come to the end of these few recollections". This insert, an abrupt transition at that point, makes us actually see her putting down her pen and looking half-searchingly into the woods where once a child had dreamt of happiness and thought to find it in success.

At such moments, as at many others, nature was a decor—a stage set for her own hopes and disappointments. Nature lent herself so easily to the reflection of her ego, a fact that became particularly obvious when she, who was identified with *The Dying Swan*, kept swans in her pond at Ivy House in London which she made her home. Of course, her strongly literary approach to nature found its expression on the stage, too, where she could be seen dancing in such favourite parts as: The Snowflake, The Dragonfly, The Butterfly, or Fleur de Lys.

But there must have been more to her relationship with nature. Where her feelings were involved, she knew no half-heartedness. She was not only a romantic; she was—as we know from her stage presentations—able to relive the tragedy of reality as well as the reality of tragedy. She must have been in harmony with nature, must have found a sense of security in the rhythm of the seasons, in the feeling of nature's universality and timelessness. Eternity and herself—there was something, she must have felt, that was akin to her own aspirations of greatness, something with which she could identify herself. Art in the sublime, the creative pulsebeat of Eternity, and there was she, Anna Pavlova, ever ready to sacrifice everything and everyone for the creation of sublime art.

On the other hand, she realised that her choreographic creativity was limited, and as every great artist she sensed her limitations. She did not feel the daring drive for the intellectual adventure, and if she did, she also knew only too well that creativity entailed failure and that was one word she had erased from her dictionary. All she wanted was to be the first in class, and no one will dispute that she was. She knew by heart what she was taught and could recite it with inimitable brilliance. She found it unnecessary to add to the dance vocabulary she knew.

With the exception of a few divertissements and one ballet (if we neglect her hesitant excursion into the literary field with her few pages of her life), we have no proof of her creative ability, though a great many critics maintained that she was able to wipe out the difference between "creative" and "interpretative" art when she danced by making her interpretation as personal as if it had been her own creation.

But of one we know. It is a "choreographic poem" in one act called *Autumn Leaves*, which she created in 1918 and first produced in Rio de Janeiro. It calls that sentence to mind, standing so lonesome, without context, at the end of her memoirs, as lonesome as only a Russian can feel and Pavlova must often have felt. "The stars shine through the gloom of the early evening." Dusk falling over the landscape of her life, the wind rustling through the autumn leaves, a sweet melancholy permeating her entire being. 'Happiness, where are you?' she must have heard that cry inside of her a hundred times. And out of it came this choreographic poem:

> A beautiful chrysanthemum is seen in a park, when a wild autumn wind sweeps through it, whirling around the fallen leaves and uprooting the chrysanthemum;
> A poet strolling around in the park picks the flower up and indubitably enjoys its looks and fragrance.
> But the wicked wind returns and dashes the flower from his hand. More careful this time, he carries her (the flower) to a fountain, puts her on the soft cushion of moss and readies himself to read. But the wind had its eyes on the poor flower, grabs her again and whirls her about among a lot of leaves, until the flower is left lying in the last rays of the setting sun, out of breath which is about to escape for ever. The poet tries to revive her, but in vain. The poet's fiancée with whom he had a rendezvous in the park comes to meet him. He leaves the flower and, life being what it is, departs with her.

"Pavlova had a special affection for this ballet," wrote Cyril Beaumont, "and took particular pains to ensure that a high standard of performance was maintained. . . . The ballet was a charming conception in which Pavlova gave a fine performance as the Chrysanthemum."

She could best conceive herself in terms of nature and nature in poetic terms. The season most close to her heart was the fall. In this ballet she tried to create the inevitability of "Alles Vergaenglichen," but also epitomised her resentment against always being rejected in the final analysis. For the poet's tenderness is only caused by a fleeting feeling for the flower's beauty, for its fading fragrance, perhaps by not more than pity for the doomed. The moment when reality's cue makes his betrothed appear, the flower is forgotten.

When André Oliveroff quoted her as saying, "You must dance your love, you must spiritualise it, you must turn it into grace and and beauty of movement and line. . . . In the end, that is the only way for any artist to love, who would be great. And that is the only love that endures, the only love that never changes!", then we realise that she expressed the same as in her choreographic poem *Autumn Leaves*.

No one who knew her would contest that she radiated warmth and kindness (she established a home for Russian refugee children in Paris, she herself would pay the salaries for her company whenever on one of her far-flung tours they would suddenly be stranded); but she remained "curiously aloof" toward everyone, as only a person would who was afraid of being hurt again. Had she—who, as a little girl, felt the biting cold of isolation and shortly after came to fear poverty and insecurity—had she ever found love, was she ever able to share, to surrender her ego? "To be a great artist, you must have loved, you must know all about love . . . you must suffer with love. But—listen to me, *galupshik*—you must learn to do without it!" she said to Oliveroff.

Had she learned to do without it? Did she go through such experience, "suffer with love," and then decide to have none of it? Or was it only a second-hand experience, well intellectualised, to prove herself right for channelling all her feelings into her ambition which may have worked so comfortably as defence against any emotional involvement?

She wrote in 1913: "People ask me why I do not marry. The answer is very simple. I believe that a true artist must sacrifice herself to her art—absolutely. . . . She has no right to demand of life the quiet joys of the fireside, which lie in store for other women." A year later she married Victor Dandré, her senior by 12 years. He was a shrewd businessman, a capable manager whom she needed on her side. He was a mining engineer when she met him in St. Petersburg. She had to have a reliable person to act as liaison with the impresarios, the press, the world at large which she set out to conquer. And there he was, unassuming, correct and efficient. "He was first and last a good businessman," Oliveroff said, "and he had a consuming admiration for Madame, an unswerving faith in her career. . . . I do not know at precisely what point Dandré and she cast their lots together. . . . I believe their marriage was first announced in Boston—as a publicity stunt or, possibly, to reassure the Watch and Ward Society."

She felt that art was the only love that endures, that never changes; it would never be able to hurt her if she only worked relentlessly, unflinchingly and gave it all there was in her. And no one could contest that art returned her love with growing passion and undying devotion, growing even beyond her grave.

By putting her fortune backed by her entire being on one card, consistently from her tenth year on, she had to win. The amount she won was, of course, due to her great gift and a few imponderabilities along her way which always throw their weight so decisively on the scale of those people whose character does not defeat their genius. When it can be said that every century has its Napoleon, but not every Napoleon his century, it has become obvious that Pavlova was ready for her time and the time ready for her.

But beside all this she would have been a great ballerina at any time—though perhaps she might not have become the legendary dancer she now is—because she found the solution to the one decisive problem which every artist faces, a solution which must vary with each and everyone in spite of the fact that, basically, it remains the same: ". . . It was said there was 'something novel' in my dancing. Yet what I had done was merely to subordinate its physical elements to a psychological concept: over the matter-of-fact aspects of dancing—that is, dancing *per se*—I have attempted to throw a spiritual veil of poetry. . . ."

Anna Pavlova will remain the shibboleth whispered from one generation of dancers to the next. But if any young girl should dream of becoming a "second Pavlova," she should remember that Pavlova only became what she was because she did not want to be a second Taglioni; she should remember that, at best, she can only become herself, but her very best self, as Pavlova proved it. And, after all, nobody can beat a legend.

LONDON 1960 at the Palladium. Marina Svetlova autographs shoes for her fans, watched by 12-year-old dancers Tanya Trude and Jill Carter, also in the pantomime.

CAREERS IN PICTURES

Marina Svetlova

MARINA SVETLOVA was born in Paris on May 3rd, 1922, of White Russian parents. Her father, Max Von Hartmann, an early pioneer in the air, who was flying in 1911, had left Russia as an emigré and settled in Paris where he had a flying school. By the time his daughter Yvette had reached the age of 12 she too knew how to pilot a plane, although of course too young to hold a licence.

Yvette, however, was a fragile child, and looking for a way to strengthen the young girl her parents decided she should take ballet training as physical exercise. They placed her under the care of Vera Trefilova, the famous Russian dancer who had graduated from the Imperial School to become prima ballerina, later danced the role of Aurora in Diaghilev's London production of the *Sleeping Princess* and finally settled in Paris where she had opened a school.

Madame Trefilova was married to the eminent Russian author and ballet critic Valerien Svetloff and it was in his memory that the young Yvette changed her name to Marina Svetlova. Madame Trefilova did not forget her favourite pupil and when she died in 1943 it was to Svetlova that she left all her little treasures and belongings gathered together in her long career.

It was not long before the result of Trefilova's training made it clear that the child was destined for a career in ballet. Ida Rubenstein chose her to appear in Leonide Massine's *Amphion* at the Paris Opera, her first stage appearance, and when she followed this up by winning three consecutive first prizes for classical ballet in the Federation of International Dance Championships at the age of ten there was no longer any doubt in the minds of the von Hartmanns that they must devote their time to furthering this career. This eventually led to the aristocratic White Russian family becoming a theatrical gypsy family in the true tradition of the theatre. Today both parents live with Marina in America; mother makes all the stage costumes, father travels with the ballerina as stage manager on all her concert tours.

With the selflessness of all great teachers, Trefilova was determined that her pupil should learn all she could from the great ones resident in Paris, and Preobrajenska, Egorova and Gsovsky all took their part in moulding Svetlova's career. Colonel de Basil visited the ballet school in Paris, saw Marina and selected her to join the Original Ballets Russes de Monte Carlo. She became their baby ballerina in 1939 and left with the Company to tour Australia, dancing in Sydney, Melbourne, Brisbane and Adelaide. During this tour Svetlova took leading parts in *Les Sylphides*, *Paganini* (the Divine Genius) danced in *Le Spectre de la Rose* with Jasinski, *Protée* with Lichine. In *Graduation Ball* she was the naughty pupil and in *Sleeping Beauty* she danced the roles of the Princess Aurora, and the Blue Bird pas de deux. Other roles included *Symphonie Fantastique* (as the Beloved with Petroff), *Choreartium*, *Les Presages* (3rd movement) and *Afternoon of a Faun*. All these parts were tour de role with Toumanova, Riabouchinska, Denissova.

The Company left to tour the United States in the autumn of 1940 and this included a three months' run at the Broadway Theatre in New York City with the same repertoire and the same tours de roles as for the Australian tour, with Baronova now in the Company. In New York Fokine rehearsed Svetlova in all her roles. The Company left the States for South America, and on the way stopped off for a season in Havana, Cuba. This was a calamitous decision for a strike occurred and by the beginning of 1941 the Company had no work and no money.

It was impossible for Svetlova to return to the home of her parents as France was then occupied by the Germans, and it was with relief that she received from her father's sister-in-law affidavits enabling her to become an American citizen. Svetlova then returned to America as a permanent resident arriving in New York in the spring of 1941. Ted Shawn invited her to appear at the Jacob's Pillow Dance Festival as ballerina in Bronislava Nijinska's Chopin *Concerto* and *Études* (Bach).

Immediately after this Svetlova was asked to join American Ballet Theatre during their Metropolitan Opera season, to replace Baronova at 24 hours' notice. She danced the whole of the New York season and toured the States (1942–43 season) with Markova and Kaye, tour de role in *Sylphides*, *Bluebeard* (The Shepherdess), *Pas de Quatre* (Grisi, Taglioni, Cerrito, Grahn), *Gala Performance* (The

WITH LONDON'S FESTIVAL BALLET

Above: in *Giselle*, Act I
Left: in *Don Quixote*

French Ballerina), *La Fille Mal Gardée*, *Spectre de la Rose* (with Eglevsky), and *Sleeping Beauty*.

Chosen by Massine to create the girl in *Mam'zelle Angot*, Svetlova rehearsed the part, but did not in fact appear at the première of this ballet having by then left the Company to join the Metropolitan Opera House in New York autumn 1943, where she remained as their prima ballerina until 1950.

During the years 1948–50 Svetlova was in complete charge of rehearsals and classes at the Met. during the season in New York and on tour, and in 1943, finding that she could undertake further commitments without interfering with her engagements during the Met. season, she formed her own ensemble and signed a contract with Columbia Artists Management to make concert tours. In this way she pioneered classical ballet throughout the United States, Canada and Central and South America.

Going over my notes with Svetlova in her dressing room at the Palladium, I mentioned that many people started to have an interest in ballet as a result of the film *The Red Shoes*. Svetlova agreed, saying "before that film it was much harder going to take ballet on tour in America for many of the towns had not seen a ballerina since Pavlova".

And these tours continued from 1944 until 1958, 14 years of one-night stands, with an average of 75 to 100 concerts each year. The repertoire consisted of pas de deux, mime numbers to convey a story but always with a classical base.

It is difficult to understand how the ballerina could do all this and still undertake a heavy season at the Met., but she did so and the list of roles danced during that period is truly formidable; every Christmas a full length ballet was given, including *Midsummer Night's Dream*, *Coppelia*, etc.

After seven years as prima ballerina with the Met., Svetlova left to join the New York City Centre Opera Company for their New York season and tour 1950–51, 1951–52.

In 1953, with her own group, Svetlova made her first European concert tour, the first American ballerina to dance in Israel. This was followed by guest artist appearances in a ballet specially arranged for her by the late Boris Romanoff, *Les Petits Riens* (Mozart), and the full length *Nutcracker* in which she appeared at the Rome Teatro dell' Opera. In the summer of the same year Svetlova made her debut in London as guest artist with London's Festival Ballet for the Coronation season. She signed a contract with them for six weeks stayed for six months, and then had to return to the States to fulfil her concert tour engagements.

Svetlova danced with Festival Ballet during their summer season at the Royal Festival Hall, their English provincial tour and the Christmas season again in London. She was partnered by John Gilpin and Anton Dolin in *Swan Lake*, Act II, danced all four parts in Dolin's *Pas de Quatre*, the Street Dancer in *Le Beau Danube*, the *Don Quixote* pas de deux with Briansky, *Black Swan* pas de deux with Gilpin, and a full length *Nutcracker*.

From 1954 to 1959 Svetlova divided her time between concert tours in the States and Europe, dancing in Italy, Greece, Belgium, Germany, Switzerland, England, Ireland, and India, partnered by Dolin, Gilpin, Rassine, Melville, Briansky, and Prokovsky. In England with the Cosmopolitan Ballet (originally the "International Ballet") she danced *Giselle*, *Coppelia* (three Acts), *Swan Lake;* in Holland with Het Nederlands Ballet in *Giselle* with Dolin; in Ireland with the Cork National Ballet she danced in *Les Sylphides;* in Sweden with the Royal Swedish Ballet the third act of *Swan Lake* with Bjorn Holmgren; in Finland with the Finnish Ballet the full length *Swan Lake* (the Sadler's Wells version) with Klaus Salin as her partner. In France with the Paris Opera Comique she was partnered by Peter van Dijk in *Nutcracker*.

Svetlova has made many television appearances, in New York in "The Voice of Firestone," dancing excerpts from *Sylvia*. In London many times on B.B.C., on I.T.V. and appearing with Ballet Rambert in Alfred Rodriques' version of the *Nutcracker* which he had created for Fonteyn at La Scala, Milan. Other television appearances have been made in Milan, Frankfurt, and Brussels.

In 1958, after 14 seasons under the management of Columbia Artists, she signed with the National Artists Corporation until 1962.

In the variety field Svetlova made a debut in a three-month's run in Bournemouth in Harold Fielding's "The Big Show of 1958" and danced the Dying Swan twice a day. This Christmas (1959) found her dancing in her first pantomime, "Humpty Dumpty" at London's Palladium, and this show will continue (twice daily) until April. In this she appears in a ballet of the Four Seasons, choreographed by Peter Darrell.

NEW YORK 1945 in *Midsummer Night's Dream* at the Metropolitan Opera House

1940 with Ballets Russes in *Sleeping Beauty*

When the run of "Humpty Dumpty" finishes at the Palladium, Svetlova will be dancing at the Irish Festival in *La Fille Mal Gardée*, (choreographed by Stanley Judson) and *Nutcracker* with the Cork Irish Theatre Ballet.

"And" says Svetlova, "I think I travel more than I dance, because during the Palladium show I have to return to the States to fulfil two weeks' concert engagements which were already arranged before I accepted the part in the London pantomime."

Some idea of the mileage covered by Svetlova's group in the United States can be gauged by the reading on the speedometer of the bus which takes them on tour. This stands at 180,000 miles in the last ten years, and does not, of course, include travel by train, plane or boat!

And for full measure, in the summer of 1959 Miss Svetlova became Director of the Ballet Academy at the Southern Vermont Art Centre—teaching and choreographing for a special course of American teachers and their best pupils. She is also Director of the Delaware Civic Ballet Co.

"And what do you do in your *spare* time" I asked somewhat facetiously. She took the question quite seriously. "When I was married to a professor of psychology I studied psychology and attended my husband's lectures at Columbia University. Now that I am married to a concert pianist who accompanies all my concerts we manage to be together a great deal, but sometimes of course our commitments take us different ways. I love to visit museums, read, cook and play chess."

Talking to the ballerina, one becomes aware of an inner serenity, a capacity to take things in her stride, which no doubt has enabled her to accomplish so much in so short a time, but this does not mean she is content to rest on her laurels. Regular class, a complete warming up before a performance, Yoga exercise for breathing control and serenity, and the desire to perfect a role and grow emotionally are always a very real part of her life in the theatre. Life in so many countries, dancing sometimes under incredible conditions, has taught Svetlova that whether she be dancing *Giselle* or in a pantomime it is all part of the theatre, she has an audience, she must do her best for them, and that is all that matters.

Marina Svetlova after she had won her first prize at the age of ten

For list of our **Careers in Pictures** series see page 28.

BACK

DAVID WEBSTER whose knighthood was announced in the New Year's Honours List has been interested in the theatre as a hobby all his life, but it was not until after the war, in 1946, that he became General Administrator of the Covent Garden Opera Trust. Prior to that he had commenced a business career at the age of 23, taking over as General Manager of the Liverpool store, Bon Marché at the age of 29. Later he became General Manager of Lewis's of Liverpool. During the war he worked all over the country in Government ammunition factories, employing between 15,000 and 25,000 in each unit. As Chairman of the Liverpool Philharmonic Society he was responsible for building up their permanent orchestra. His wide experience both as business and artistic organiser were to stand him in good stead when he became head of ballet and opera at Covent Garden, fitting him for a task which, to say the least of it, is a complex one, requiring the skill of a financial wizard coupled with the flair and ability of a great impresario.

The Royal Opera House, home of our ballet and opera companies, is a source of national pride and prestige. An American lady visiting Britain for the first time described it to me as "out of this world". It is largely due to a hard-headed businessman, David Webster, that it has retained its rightful place in this world.

ALICE NIKITINA, Serge Lifar and Yvette Chauviré standing beneath the portrait of Diaghilev, unveiled during the Monte Carlo Winter Season (reviewed by our correspondent on page 25). A memorial service conducted by a Russian priest was held in the Studio of the Casino in the presence of several dancers from the Diaghilev Company. The following day, December 29th, a Grand Gala was held to commemorate the fiftieth anniversary of the creation of the Ballets Russes and many famous artists took part in the programme.

Photo: Serge Lido, Paris

Prince Rainier and Princess Grace of Mon
in Monte Carlo. Our photograph shows P
organisers in her private salon during an int

Princess Margaret shakes hands with Fo
Royal Ballet". Frederick Ashton, whose ne
the photograp

ALICIA MARKOVA featured in the television programme "This is your Life" (see report on page 3). Our photo below shows (back row) Audrey Taylor, one of the many for whom Alicia has danced in hospital. Dorothy Thorne her first dancing teacher; Iréne Webb the matron from the hospital who told of Markova's disappointment when illness prevented her from dancing for Diaghilev. Serge Lifar the great dancer and choreographer who came over from Paris to be present; Alicia Markova, Margot Fonteyn, Marie Rambert, Markova's three sisters, and (in front) Suzanne Abbott in whose career Markova had taken an interest and who paid tribute to the great ballerina by dancing *Waltz Caprice*, the same dance which Markova performed for Diaghilev.

Photo by courtesy of B.B.C.

T A G E

esent at the Diaghilev Memorial Gala
ce receiving some of the dancers and
Photo: Serge Lido, Paris

ie charity première of the film "The
ndine is included in the film, is seen in
m left).

JACK CARTER is preparing a new ballet for Festival Ballet; two ballets for production in Holland and Oslo; another ballet for Miskovitch's "Ballets de 1960" (for whom he choreographed Iréne Lidova's *Señor de Manara* for the Enghien Festival last year) and has been invited to produce a full evening's ballet for the National Opera in Belgrade.

In our photograph (right) Mr. Carter is seen in Berlin with Italian actress, singer and dancer Caterina Valente, star of a German musical which he has recently choreographed.

BALANCHINE rehearses dancers of the New York City Ballet in "Sinfonia No. 5 for String Orchestra" to music by Carlos Chavez. Under the title "Pan America" nine ballets set to the music of Latin American composers, were premièred in January at the New York City Centre.

Photo: Friedman-Abeles

BALLET TWINS, complete with shoes, take their first photo-call with their parents, Royal Ballet dancers Maryon Lane and David Blair. Catherine (left) and Diana were born on New Year's Day. Miss Lane is to resume dancing early this summer. David Blair partnered Nerina in Frederick Ashton's new ballet *La Fille Mal Gardée*, which was given an enthusiastic reception when it was premièred at Covent Garden in January.

BALLET AROUND THE WORLD IN PICTURES

WINNIPEG

ROYAL WINNIPEG BALLET

THE Royal Winnipeg Ballet, just returned from a highly successful tour, premièred *Brave Song*, an Indian ballet, on December 28th, with music composed by James Aliferis based on authentic Indian tunes. Choreography and costumes were by Robert Moulton, decor by Peter Kaczmarek, and text by David Thompson. The orchestration includes a vocal chorus. Like the music, the dances in the ballet are derived from authentic sources, some of them religious. The women of the tribe lead on the Buffalo God, there follows the ritual of the Peace Pipe, a series of prayers to the air, earth and four winds. In the Sun Dance thongs are attached through the flesh of the young braves and they dance until they pull themselves free. As dawn breaks the Buffalo God now appeased by the blood sacrifice, becomes an Eagle, symbolising the Great One who will answer their prayers.

David Shields, who was with London's Royal Ballet before joining the Company, has had a great success in this ballet as the Fanatic Indian Brave, seen in our photograph (above) looking on as the Buffalo God (Jim Clouser) holds the thongs thrust into the Indians' flesh to commence the ritual "the Drawing of Blood to Appease the God". Photo: Campbell and Chipman.

SAN FRANCISCO

SAN FRANCISCO BALLET

Right: Sally Bailey and Roderick Drew of the San Francisco Ballet Company. A review of the Company's season appears on page 24.

HET NEDERLANDS BALLET
Sonya van Beers and Billy Wilson in Lifar's *Le Maure de Venise.*
Photo by Maria Austria and Henk Jonker

MONTE CARLO

STRASBOURG OPERA
corps de ballet with Irene Skorik and Youly Algaroff in *Cendrillon.*

TOKYO

BALLET ASSOCIATION

Miss Fukué Tanaka, of the Komaki Ballet Company, as the Queen of Shemakha, borne on high by King Dodon's soldiers, her serving-girls dance round in triumph. Act II after Dodon's meeting with the Queen.

Photo: Denomoto
(*above*)

NEW YORK
Variations Concertantes by John Taras, with Violette Verdy and Edward Villella with the New York City Ballet.
Photo: Friedman-Abeles. Reviewed by Hope Sheridan next month

NEWS FROM THE WORLD SECTION

In This Issue

TOKYO

Japan Ballet Association at the Fourteenth Arts Festival *reported by John Haylock* 21

MÜNICH

Munich State Opera Ballet First full-length Swan Lake 21

De Cuevas Ballet in Munich 22

The Ballet Roleff-King .. *reported by Ingeborg Zürner* 23

NEW YORK

American Première of Mime Theatre 22

National Ballet of Finland at Brooklyn College *reported by Hope Sheridan* 22

RUSSIA

Display at Bolshoi Museum; New Films; Soviet Choreographer for France; French dancers on Soviet Tour *reported by Nina Karasyova* 23

PARIS

At the Opéra—award to Lycette Darsonval; Mariemma Season; Hungarian National Ballet; Katharine Dunham *reported by Ferdinand Reyna* 24

CHICAGO

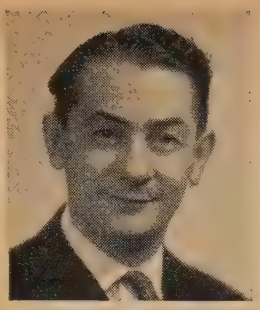
Ballet Russe de Monte Carlo *reported by George Jackson* 24

SAN FRANCISCO

San Francisco Ballet *reported by Jack Anderson* 24

MONTE CARLO

Diaghilev Memorial Gala; Strasbourg Opera Ballet; Ballet Lacotte; Het Nederlands Ballet. Guest Artists for Winter Season: Chauviré, Skorik, Algaroff, Fonteyn, Somes, Daydé, Renault *reported by J. R. Farrington* 25



News from the World

JAPAN BALLET ASSOCIATION AT FOURTEENTH ARTS FESTIVAL

by John Haylock from Tokyo

THE contribution of the Japan Ballet Association towards the Fourteenth Arts Festival held in Tokyo last autumn was *Le Coq d'Or*. Dancers from several leading ballet companies in Tokyo joined forces for this special occasion, the first time this ballet has been performed in Japan. The result, however, was disappointing.

Mr. Masahidé Komaki, who runs the Komaki Ballet Company, did the choreography and took the part of the Astrologer; Miss Momoko Tani, who has a ballet company of her own, was the Golden Cockerel, and Miss Fukué Tanaka of the Komaki Ballet Company, the Queen of Shemakha. The ballet was let down by the performance of Mr. Zen Shibata as King Dodon; perhaps Mr. Shibata felt hampered by his flowing robes and his Father Christmas beard for he had neither expression, nor majesty, nor pathos, and all of these are essential for the important role of the King. It was a pity that Mr. Komaki did not play King Dodon for he, at least, has some idea of mime, while Mr. Shibata has little. This is a criticism I have made before about Japanese dancers, but one cannot help repeating it (albeit one knows that western facial expression comes difficult to a Japanese) for western dancing requires mime, and if the Japanese are to do western ballet successfully they must learn it. Mr. Komaki rather spoiled his own performance by making the Astrologer into a sort of comic demon. He entered with short steps, waggling his head and body from side to side, thereby giving an air of naughtiness rather than one of cunning or wickedness. The Astrologer should be awe-inspiring, not mischievous. Miss Tani was the best dancer of the evening and she danced the Cockerel with a sureness that was pleasing. On the other hand Miss Tanaka did not seem right in the part of the Queen of Shemakha. She is attractive and has charm; her pirouettes are neat; but it was evident that she has not yet had enough experience to dance a difficult principal role. In her short flimsy slip Miss Tanaka looked like a lost waif, a sweet lost waif, but not a queen.

The scenery, designed by Mr. Ryotaro Mitsubayashi, one of the best stage-designers in Japan, was good. King Dodon's palace was an appropriately gaudy red and gold with the domes and minarets of a Turkestan-like city in the background, and the "lonely moon-lit battle field of Act II" looked as eerie as a photograph of the moon.

The second act was the best, choreographically. The entrance of the weary, wounded soldiers behind a gauze curtain was effective; the various dances of the Queen and her two slaves, a pas de huit by the Queen's serving-girls, and a series of pas de deux and pas de quatres by the serving-girls and the soldiers were conventional but efficient and professional. This was the only time in the ballet that the dancers seemed at home; in the palace there was an atmosphere of uncertainty. The last act opened with the spirit of carnival with a quartet in masks including a giant with outsize papier-maché head who remained on the stage quietly nodding and gigantically staring among the gaily-dressed girls while the last scenes were enacted. The Astrologer's death was prolonged with writhings that were rather overdone, and though the Cockerel's and the Queen's disappearances were suitably quick King Dodon was unable to make his death the least bit touching. The mourning over his body by the girls and the soldiers did capture a little the feeling of grief that the expiring King did not immediately arouse.

The Tokyo Philharmonic Orchestra played the Rimsky-Korsakof music adequately; it was conducted by Mr. Tadashi Mori, one of the most prominent conductors in Japan.

It is easy to be disparaging, and I did see the first performance of a ballet that had never been performed before in this country. I think that there is inclined to be an overlavishness about these joint productions here, and that a simpler presentation would be more successful. An abundance of dancers does not necessarily improve a ballet, it makes production and rehearsal more complicated, especially when several troupes are involved. I hope that this ballet will stay in the repertoire, for I feel that a second production, with lessons learnt from the first, would be more satisfactory

From Ingeborg Zürner in Munich

Swan Lake in Munich

On Thursday, 3rd December, the Munich State Opera Ballet danced its first full-length *Swan Lake*. Heinz Rosen and Joan Harris, with the help of Mary Skeaping's notes reproduced the choreography of Petipa-Ivanov to the immortal music by Tchaikovsky with costumes and scenery by Bernard Daydé. When considering this performance one should keep in mind Mr. Rosen's introductory programme note: "By producing this ballet at this stage of the development of the company I do not want to invite comparison with the great companies of the world, the Royal Ballet or the Bolshoi Ballet, but this classic with its high demands on every soloist or member of the corps de ballet may set a high standard before them and in the course of time, show their artistic and technical development."

For the moment one can only hope for a rapid improvement of Act I which was altogether dull. The highlight was the Prince's variation in the pas de trois, danced by Heino Hallhuber, while the two girls (Inge Bertl, Hilde Stadler) lacked precision and crispness. It must be said, however, that they were rather hampered by their costumes, the wide sleeves, and an abundance of frills and ribbons obscured any line and entirely hid the hands.

Act II brought a complete change. The corps de ballet danced with quite a surprising precision and sense of line though they did not yet carry complete conviction as swans. The two leading Swans were danced by Inge Bertl and Margot Werner, Bertl giving by far the more satisfactory performance from the point of view of style. The pas de quatre of Little Swans (Schüppen, Stadler, Schonbrunn, Jungmann) as always met with thunderous applause, which was not quite deserved since it lacked lightness and attack but was otherwise very neat. Heino Hallhuber was a truly noble Prince and an excellent, self-effacing partner for his Swan Queen. From her very first entrance Dulce Anaya as Odette never allowed one's attention to wander even for an instant. That she has a brilliant technique is a well-known fact and she employs it beautifully, so beautifully in fact that one forgets all about it and is simply carried away by her portrayal of the timid unhappy swan-maid who yet so royally protects her companions. With tender lyricism she portrays her gradually awakening confidence and love for the Prince until the magnetic power of Rothbart (Wolfgang Reuter) separates her from him.

As Odile, Dulce Anaya again dominates the scene. She is one of the few ballerinas who are able to incarnate successfully both personalities of this dual rôle. Although she is a most lyrical dancer, the part of the cold, evil magician's daughter seems to come as naturally to her as that of Odette. Even if she never exaggerated the cold brilliance of Odile, I felt that by an occasional, deliberate imitation of the soft manner of Odette the Prince's deception could have been rendered still more natural. After a dazzling exhibition of her effortless technique she brought the house down by holding an équilibre en arabesque, completely steady and definitely longer than any I have ever seen even of Hightower, at the end of the diagonal sauté sur pointe. Heino Hallhuber, besides being a perfect cavalier, danced his variation with strength, fine elevation and a beautiful series of doubles tours en l'air. Helen Kraus-Natscheva played the Prince's Mother with adequate authority and for once here is a queen who looks the part. The dance of the six princesses was rather dull and unprecise, in fact all the national dances would have been better for a few more rehearsals. Only in the Russian Dance Franz Baur, who as Benno had not had much chance seized the opportunity of showing once more his special gift and technique for demi-caractère dancing.

Act IV does not contain any particular highlights, but made it clear that the company had devoted all its attention and enthusiasm to the dancing of swans, whereby the weaknesses in Act I and III are explained if not

(*Continued at foot of next page*)

HOPE SHERIDAN'S REVIEW FROM NEW YORK

AMERICAN PREMIÈRE OF MIME THEATRE

NATIONAL BALLET OF FINLAND AT BROOKLYN COLLEGE

ETIENNE DECROUX' fame in the United States has rested primarily on his reputation as a teacher of such notable pantomime artists as Marcel Marceau and Jean-Louis Barrault. The American première of the Mime Theatre on Sunday, November 22nd, at the 92nd Street, Y.M.H.A., proved conclusively that Decroux could transmit lucidly and successfully his mime ideas to all of his students although the weakest performance link was Decroux himself. Whether many of Mons. Decroux' ideas are worthwhile is a debatable point. Some of the subject matter and a great deal of the patterns of movement bear the stamp of the mid-1930's, particularly a work called *L'Usine*. This is a fine period piece as well as a detached, amusing, pithy commentary on mechanisation. Performed by Sterling Jensen, Michael Coerver and Nell Taylor clad in black leotards outlined with white piping, it superbly conveys the angular, automated rhythms of the factory.

Dated, too, is much of *La Ville*, reminding us of nothing so much as passing montages in early avant garde French cinema. People move across a busy thoroughfare in evening, afternoon or morning, sometimes in slow motion, frenetic or stop motion. There is no connecting story line, nor are the ideas sufficient to carry the piece. *Le Matin*, *Les Arbres*, *Rève d'Amour* and *La Statue* are slight works, almost impressionistic; at best, material for a student concert. The most satisfying work on the programme was a devastating little piece of humour called *L'Esprit Malin* with Jewel Walker as the beset male and Sunja Svendsen as the dominating and mischievous spirit. This was pure fantasy, but fun.

Le Glace Prend Feu (Ice Becomes Fire) is a domestic satire, a trifle too long, and, in many places, repetitious. However, it is saved by the fine character portraits of Leslie Snow as the correct wife who becomes an actress; Jewel Walker her vacuous husband, a sculptor of fine smoking pipes; Sterling Jensen as the jack-of-all-trades butler and Nell Taylor as the French maid.

Passants is nothing more than a solo by Decroux depicting strollers of all ages and animals as well. The exercise is rudimentary at best, but it takes absolutely colossal condescension to have a voice in the wings announce the titles! Decroux had best leave this one in its proper place . . . the class room.

THE National Ballet of Finland let New Yorkers have a brief peek at it in the Brooklyn College Concert Series on December 21st where it gave one performance only at the Walt Whitman Auditorium. This charming company is small but compact and for the most part well trained and very much alive.

The programme opened with *Romantic Rosette*, a light work to a libretto by Ahti Sonninen, who also supplied the music, and choreography by Elsa Sylvestersson. The music, based on Finnish folk dances, is quite charming enough if not memorable. The piece supplies the company with a vehicle in which it can intermingle native folk dance with ballet. Hung on a simple boy-girl story frame, the plot revolves around the rosette a boy has asked his beloved to tie in her scarf. While waiting for him, the rosette becomes untied, furious, he turns his attentions to another, but before the summer night is over, the lovers are re-united. It was not a strong work and certainly did not show off the men to any advantage; however it did provide the company with a curtain-raiser and the inevitable *quelque chose* in the folk idiom. Lisa Taxell danced the girl, Uno Onkinen the boy and Maj-Lis Rajala the neighbour's daughter.

The major work of the evening was Birgit Cullberg's *Odysseus*. Miss Cullberg has adopted the Homeric tale to a libretto of her own with music by Einar Englund. She states that the theme of her ballet "is man's longing to leave home and his longing to return home". Upon this, she has strung, like so many ornaments on a Christmas tree, various episodes in Odysseus' journeys. The ornaments, however, are somewhat tarnished and the tree fails entirely to glow with life. Firstly, Miss Cullberg does not appear to understand the epic. She fails to realise that Odysseus was not *just* an idle adventurer. He was and is, perhaps, one of the greatest examples of "natural man" known to exist in literature. Without his arch-type, developed to its fullest . . . brutal, cunning, ambitious as well as intelligent, courageous and imaginative . . . there could never be a Lear, Macbeth, Iago . . . a Coriolanus, Oedipus or Caesar. Secondly, Miss Cullberg has not one whit of feeling for Homer, nor wit for that matter, for she has neglected to round out her portrait of the hero. He is at best nothing more than a shadowy figure lacking flesh or personality. She has recognised little and conveyed even less. The ballet moved statically from one postured grouping to another, bordering at every moment upon the burlesque. We know nothing about Odysseus' exploits, his companions, etc. Furthermore, to depart from the legend, to the extent of *throwing* Penelope's suitors out of the house like so many naughty guests who have overstayed their Saturday afternoon bridge game is simply ludicrous. With the exception of a very short moment for Doris Laine as Circe, the ballet has almost nothing to recommend it. It provides no-one with a role worthy of their talents. The choreography is almost non-existent and Miss Cullberg's reputation is in no way enhanced. Kerstin Hedeby's costumes waver between slight variations of heroic age dress and the modernism of Noguchi, producing, at best, something rather bizarre for Circe and her companions.

Klaus Salin looks heroic and tries to give stature to the role of Odysseus. He almost succeeds. Margareta von Bahr has nothing to do as Penelope, and the same fate falls to Maj-Lis Rajala as Nausikaa. Doris Laine, alone, is given a fillip as Circe, and she makes the most of it. She has a fine dramatic sense as well as a strong technique.

It remained for the closing item, scenes from the ballet *Harlequin's Millions*, to furnish the highlight of the evening. George Ge's choreography is perfectly moulded to the talents of his dancers. He knows exactly the measure of each of his performers. Ge has supplied Doris Laine and Heikki Vartsi, as Colombine and Harlequin, with a fine pas de deux and Miss Laine with a bravura variation in which she sparkles. But it is Leo Ahonen in the role of Pierrot who really steals the ballet. He plays entirely to his partner, Maj-Lis Rajala, as Pierrette, and their pas de deux becomes a charmingly turned vignette. Furthermore, he is well trained and dances his variation with refreshing cleanliness of line and execution.

In this ballet it was possible to see much more of the Soviet school influence on the company, particularly on the girls. It certainly does not appear to be a detriment. The dancers cover the stage with broadness of movement and a facility I find gratifying.

Altogether, the National Ballet of Finland is an ingratiating group.

Subscription rate: $3.50 *per annum* (*payment by British Money Order is preferred*).

MUNICH—(*Continued*)

excused. Dulce Anaya once again dominated the scene.

The orchestra, conducted by Sigismund Mayer with adequate precision was a great help to the dancers in contrast to some of the decor, designed by Bernard Daydé from Paris. The scenery was rather conventional reduced the stage and hampered the dancers. The costumes of Acts I and III tended to be too colourful and various, which was especially disadvantageous in the case of the six princesses. The swans, with the exception of Odette, were beautifully dressed in full romantic tutus, and Odette was given exquisite costumes, especially for the 3rd act, which was in shimmering steel-blue instead of the usual black.

It was an important evening and it is to be hoped that it will prove another big step forwards in the development of ballet in Munich.

Le ballet du Marquis de Cuevas in Munich

On 25th November the Grand Ballet du Marquis de Cuevas opened for its first, all too short season at the Deutsches Theater. The company was headed by such brilliant stars as Nina Vyroubova, Rosella Hightower Génia Mélikova, and Jacqueline Moreau as well as Serge Golovine, Georges Goviloff, Vladimir Skouratoff, Nicolas Polajenko and Vasil Tupin, and presented two different programmes of well-known items:

Noir et Blanc (music Lalo, choreography Lifar, decor Cheseaud) introducing all the stars and the company in lovely, pure, neo-classical variations.

La Somnambule (Bellini-Rieti, Balanchine, Delfau) remarkable for the sensitive interpretation of Nina Vyroubova in the title rôle and Jacqueline Moreau as the Courtesan.

The *Esmeralda* pas de deux (Pugni, Beriozoff, Karinska) another purely technical tour de force with the inevitable series of fouettés, this time all double or triple, brilliantly done by Génia Mélikova.

Sebastian (Menotti, Caton, Fini) the bloody, pathetic story of the slave whose

(*Continued at foot of next page*)

SOVIET NEWS

From Nina Karasyova Ballet Today Correspondent in Moscow

Display at the Bolshoi Theatre's Museum

The Bolshoi Theatre has a fine museum whose valuable collection includes librettos, photographs, books, letters and films: "Anna Pavlova"; Galina Ulanova in "The Dying Swan"; "Folk Dances" featuring the folk dance companies during the Sixth World Festival of Youth and Students, and films high-lighting the Bolshoi Theatre's tours in Great Britain, Japan, Finland and other countries. There are also films of the recitals given by Beryl Grey, Liane Daydé, Alicia Alonso, and scenes and dances from *Giselle*, *Fountain of Bakhchisarai* and other Bolshoi Theatre productions shot by ballet artists S. Vlasov, V. Vasilyev and V. Zakharov.

Art Strengthens the Cause of Peace and Friendship Among Peoples

In 1959 Soviet ballet artists, companies and folk dance ensembles appeared in 27 countries of the world (see Soviet Ballet News in our February issue), including Great Britain, the U.S.A. and Canada, New Zealand, Australia, China, Japan, Mexico, Colombia, Cuba, Jamaica, Brazil, Chile, Argentina, Venezuela, the United Arab Republic, Lebanon, Iraq, Morocco, Tunisia, Hungary, Czechoslovakia, Austria, the German Democratic Republic and Bulgaria.

Maya Plisetskaya as the Tsar-Maiden

Rehearsals are under way at the Bolshoi Theatre of the ballet, *The Hunchbacked Horse* (composer Rodion Shchedrin, choreographer Radunsky), in which the role of the Tsar-Maiden is taken by prima ballerina Maya Plisetskaya.

Consultation and Advice

When Soviet ballet artists go abroad, they are plied with hosts of questions and requests for advice and consultation. Such was the case in New Zealand, and some other countries where ballet-dancing is now all the rage. The rehearsals of the Soviet artists were turned into "open-house" performances at which many people, including choreographers, were present. The Soviet dancers demonstrated ballet lessons and acquainted their colleagues with their system of choreographic instruction.

Soviet Ballet on Ice

At the end of November the Soviet Ice Ballet Company, which first appeared last year, opened again with a programme featuring *The Youth Dance*, *Tachanka*, *Moscow Suburb Evenings*, *Cinderella*, etc., and several circus numbers. The libretto for the *Winter Fantasy* was written by L. Lavrovsky and A. Arnold, the music by Y. Levitin, and the decor and costumes by Y. Chemodurov.

New Pushkin Ballet Film

Soviet choreographers have staged many ballets based on Pushkin poems, such as *The Fountain of Bakhchisarai*, *The Bronze Horseman*, *The Caucasian Prisoner*, *The Lady-Peasant*, *The Tale of the Dead Tsarevna*, *The Tale of the Priest and his Worker Balda*, and the recent *Count Nulin* by B. Asafyev, as staged by V. Varkovitsky. The main roles in the latter film are performed by Olga Lepeshinskaya (Natalya Pavlovna) and Sergei Koren (Count Nulin).

British Firms Purchase Soviet Ballet Films

That Soviet ballet productions, films, and documentaries are very popular abroad as well as at home is proved by the fact that all the Soviet ballet films have been purchased by British firms. Cinema-goers in Great Britain will see Galina Ulanova in *Romeo and Juliet*, the Kiev Opera and Ballet Theatre's production of *Lileya* after the poem by the Ukrainian poet, T. Shevchenko; *Swan Lake* starring Maya Plisetskaya "Masters of the Russian Ballet" (fragments from *Swan Lake*, *The Fountain of Bakhchisarai* and *Flame of Paris*); "Concert of Masters of Art" (scenes from *Laurencia* and *The Light*), and concert films of fragments from different ballets, as well as the documentaries, "Flight of the Spirit" (review of Soviet ballet schools) and "America Applauds the Soviet Ballet."

The Art of the Dance in the Buryat Autonomous Republic

A ten-day Festival of Art and Literature of the Buryat Autonomous Republic was held at the end of November and beginning of December of 1959, in Moscow.

The State Song and Dance Company of the republic presented a gala programme of Buryat songs and dances, as well as dances of the other nationalities of the Soviet Union.

The Buryat Opera and Ballet House featured two of its national ballets:

Angara the Beautiful, music by L. Knipper and B. Yampilov; libretto by Namzhil Baldano; choreography by M. Zaslavsky; adagio in the first and fifth scenes staged by I. Moiseyev; decor and costumes by A. Timin and M. Shestakova. In the main roles: Larisa Sakhyanova and P. Abashev.

In the Name of Love, music by K. Batuyev and B. Meizel; libretto by M. Zaslavsky and L. Linkhovoin; choreography by M. Zaslavsky; decor and costumes by M. Shestakova. In the main roles: Larisa Sakhyanova and Tsyden Yeshi Badmayev.

Soviet Choreographer for France

In accordance with the programme of cultural co-operation for 1960 between the U.S.S.R. and France, Tchaikovsky's ballet, *Swan Lake* will be produced in full at the Grand Opera in Paris by the Soviet ballet master V. Burmeister, chief choreographer of the Stanislavsky and Nemirovich-Danchenko Theatre in Moscow.

French Ballet Dancers on Tour in the Soviet Union

In December 1959 Ludmila Tcherina, Milko Sparemblek and Stephen Grebel of the French ballet appeared in Moscow.

L. Tcherina and S. Grebel danced the parts of Giselle and Albert in Adam's *Giselle* on the stage of the Bolshoi Theatre.

After the performance, the French dancers were warmly greeted by G. Orvid, director of the Bolshoi Theatre; L. Lavrovsky, chief choreographer of the theatre, and members of its company. On behalf of the Bolshoi company, L. Lavrovsky thanked the French artists for their performance and wished them further creative success, offering them two Palekh caskets as souvenirs. The French dancers appeared in several concerts at the Tchaikovsky Hall.

MUNICH—(*Continued*)

love is rejected by the Courtesan, but who nevertheless sacrifices himself to save her life. Here Rosella Hightower revealed herself as a dancer of great dramatic power in addition to her technique and Skouratoff gave a remarkable interpretation of the pathetic rôle of the slave.

Forêt Romantique (Glazounoff, Taras, Daydé) another ballet of pure dancing with another beautiful variation for Vyroubova.

Tristan Fou (music by Wagner, ballet and decor by Salvadore Dali and therefore probably not to be taken too seriously. In any case it had some good dancing in it and some crazy scenery).

The "Rose Adage", obviously in the repertoire to show off Rosella Hightower's équilibre, which, remarkable though it is, should not be forced at the cost of grace and line.

Le Beau Danube (Johann Strauss, Massine, Coppa) just the kind of ballet to bring the curtain down, leaving everybody with a happy feeling and a gay melody in their minds. Maria Santestevan was a very graceful Young Girl.

The Ballet Roleff-King

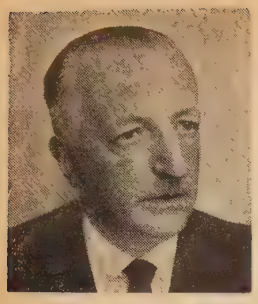
After several accidents and last-minute changes in the cast, which were very trying to a company that consists mainly of young students from the Roleff-King School of Ballet, the curtain of the Deutsches Theater opened on the Ballet Roleff-King on December 12.

Peter Roleff was responsible for the entire choreography as well as the scenery and costumes, which were also made by him, only with some help from his pupils and a dressmaker. The best work of the evening was undoubtedly *Till Eulenspiegel* to the famous music by Richard Strauss. Every movement was admirably blended to this none-too-easy score, and it was a wonderful idea to have everybody except Till and the Girl wear masks, which were highly expressive of the various characters of the market and court scenes. Karl-Heinz King as Till gave a fine characterisation of the role without exaggerating the comic or the pathetic, when the Girl rejects his love. Antje Aarborg danced the Girl with charm and simplicity.

The work was preceded by *Diana Sorpresa*, music by Harald Banter, which has already won the prize for classical dancing at the Festival of Music and Dance in Vercelli, Italy. Here Antje Aarborg made a fine impression, dancing Diana at the side of an experienced, mature artist, as is Rainer Köchermann. The rest of the programme consisted of a Persian fairy tale *The White and the Black Dove*, with rather conventional choreography set to music by Moszkovsky, and *Classical Variations* to music by Paderevsky, Rossini, which revealed the high technical standard of the school and especially of Antje Aarborg, Ina Priefert, Annelie Kneip and Barbara Ritzmann.

It was a successful evening, charming everyone by its sincerity, enthusiasm for good work, and a complete absence of mannerism.

From Ferdinand Reyna in Paris



THE performance at the Opéra on December 16th was particularly well attended by the Parisian ballet public. First of all there was the presentation by M. André Malraux (Minister for Cultural Affairs) of the cross of Chevalier of the Legion of Honour to Mlle. Lycette Darsonval. The programme also included *Les Sylphides* (entering the repertoire for the first time); Anton Dolin's *Le Pas de Quatre;* and a new work, *Le Conte Cruel*, a ballet in two acts and four scenes, with music by Georges Delerue, story by Philippe Hériat (of the Académie Goncourt), choreography by Georges Skibine, and decor and costumes by André Delfau. In addition Lycette Darsonval danced in the first act of *Giselle*, with George Skibine as partner.

Le Pas de Quatre was given a satisfactory interpretation by Christiane Vaussard (Grahn), Yvette Chauviré (Grisi), Josette Amiel (Cerrito) and Lycette Darsonval (Taglioni)—quite an achievement in view of the difficulty of obtaining the right style for this ballet.

Le Conte Cruel was danced by George Skibine and Marjorie Tallchief on their own, without a corps de ballet. The settings are pretty, the music equally so. The choreography is passionate and poetic, but this pas de deux seems a little long and in the last resort a little thin for a stage like that of the Opéra.

As in *Le Pas de Quatre*, the question of style comes up with *Les Sylphides*, danced at the Opéra by Yvette Chauviré, Madeleine Lafon, Claude Bessy and Peter Van Dijk. Yvette Chauviré has captured the spirit of this ballet, and is perfect in it: also Madeleine Lafon, who keeps to the line intended by Fokine.

Finally, Lycette Darsonval danced the first act of *Giselle*, and had a real triumph. The other "étoiles" of the Opéra came on to the stage to do homage to Darsonval, while the public kept on applauding incessantly.

At present the Opéra is preparing a revival of *Schéhérazade;* M. Julien intends to give to the premier danseur, Attilio Labis, the role created by Nijinsky.

After four years of absence Nina Vyroubova will return to the Opéra. The proposal has been made that she should take up again in the ballet *Roméo et Juliette*, the role she was due to create at the time of her departure. Serge Lifar will no doubt be brought back to the Opéra to re-stage his choreography for this ballet.

Liane Daydé and Michel Renault, étoiles of the Opéra, have brought a suit against the *Théâtres Lyriques Nationaux*, demanding about 250,000 new francs damages by reason of the non-renewal of their contracts. The case will be tried later, and it will be several months before judgment is given.

The Spanish dancer Mariemma has had a short season in Paris, after an absence of several years. In her show Mariemma is the only woman and the only star. But she knows how to surround herself with magnificent male dancers, such as J. M. Astigarraga, A. Vargas, Antonio Gadès and the young Guezala. Mariemma gives herself a difficult task, for she uses a very classical Spanish style, but her show—well produced and very theatrical—was a success.

The Hungarian National Ballet, appearing for the fourth time in Paris, had the same success as before. The Parisian public gave a great reception to this ensemble, whose items are always interesting, and some are of classic stature in their genre, such as *Gypsy Scene* and *Wedding at Ecser*. The gipsy orchestra and the choir complete this show, which is always fresh and attractive.

Katherine Dunham has also returned to Paris with her company after an absence of 10 years, appearing at the Théâtre Sarah-Bernhardt. Her show is always more or less the same, but the series of items is so well arranged that one can watch it without boredom. Certain exotic scenes retain their charm; there has been a good house every evening, and the Parisian public has taken to her male dancers.

YOU CAN NOW PAY FOR A SUBSCRIPTION TO BALLET TODAY THROUGH OUR ACCOUNT IN PARIS.
SEE INSTRUCTIONS ON PAGE 25

George Jackson in Chicago

A VISIT to Chicago during the Christmas holidays coincided with Ballet Russe de Monte Carlo's season there at the Civic Opera House. The dancing of soloists and corps de ballet was not nearly as good as during the troupe's 20th anniversary season in New York City's Central Park this past summer. Of the productions I saw in Chicago, *Raymonda* (Act III) seemed the most ragged. Nathalie Krassovska in the title role danced heavily throughout and merely sketched in the more difficult steps. Only the czardas dancers led by Edmund Novak and Irina Kovalska recaptured the ballet's original verve.

A novelty added to the repertory was *Ballad* by Jan Cieplinski, a Polish ballet master who is currently visiting the United States. The work, for three dancers, is still another attempt to adapt the more sensational aspects of Soviet technique to tight Western forms of choreography. Cieplinski is most successful in a brilliant solo for Nina Novak. But the ballet as a whole, although plotless, is spoiled by heavy handed dramatic undertones, especially in some sinister poses for George Zoritch, in prancing heroics for Alan Howard and in the music by Herbert Donaldson. The costumes by Barbara Karinska are the ugliest I have seen in many years. Indeed, I wonder whether this famous designer meant them seriously or as a satire

(*Continued at foot next column*)

DECEMBER always brings one of the local dance season's most pleasant events: the annual Christmas festival of the San Francisco Ballet.

For many years at holiday time, the company, augmented by students from its ballet school, has performed a full-length *Nutcracker*. For the past two seasons, it has also performed a new ballet, *Beauty and the Beast* (Lew Christensen-Tchaikovsky).

This work is that rare thing, a contemporary fairy tale ballet which is neither condescending nor silly. There are several reasons for this.

First of all, Christensen's libretto is simple enough to be understood by a child, yet complex enough to sustain itself for two long acts without wearing thin. The four settings —the enchanted forest, the Beast's garden, Beauty's home, and the Beast's palace— allow contrasting dramatic moods (expressed choreographically with a minimum of old-fashioned pantomime) and permit the introduction of divertissements which are suitable to the occasion, and not mere interpolations, however brilliant.

CHICAGO—(*Continued*)
on Soviet dance attire for the predominant colours were horrid shades of red and the cuts seemed frivolous puns on Bolshoi fashions. I missed seeing the season's other novelty, *Slavonic Dances* by Edmund Novak who is also recently from Poland.

Jack Anderson in San Francisco

Most importantly, Christensen treats his fairy tale with integrity and not as a sophisticated lark. This results in more emotional warmth than is sometimes found in Christensen's work.

He has populated the ballet with all sorts of fantastic creatures: dancing rose bushes, statues which come to life, birds, fireflies, moths, and beetles. If the choreography for some of these is occasionally obvious, there is some good male aerial work for stags, and a group of periwigged marmosets which wait upon the Beast are completely enchanting.

As Beauty, Jocelyn Vollmar has a role which gives her a wide dramatic range extending from terror to tenderness and allows her to use her considerable technique. Richard Carter as the Beast dances with an appropriate gruffness combined with gauche attempts at gentleness.

The opulent decor is by Tony Duquette. the music consists of well-arranged selections from Tchaikovsky's lesser-known works, including several of the suites for orchestra.

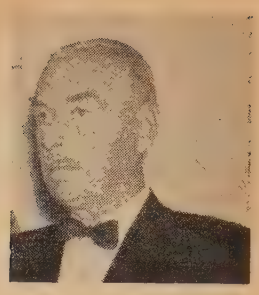
As a curtain-raiser, the company danced *Sinfonia* (Boccherini), which remains one of Christensen's most sprightly abstractions. Yet the third movement, in which Miss Vollmar is carried about and poked and prodded into pretzel-like contortions by three boys, is perhaps too grotesque for Boccherini.

(*To be continued next month*)

MONTE CARLO WINTER SEASON

DIAGHILEV MEMORIAL GALA

by J. R. Farrington Ballet Today Correspondent



FOR the ten-day Winter Ballet Season here Monsieur Eugene Grunberg produced a series of programmes which for variety and boldness of conception surprised even the local Ballet public. What I like about Monsieur Grunberg is that he brings young or little-known companies to dance in the Salle Garnier, judiciously "seasoning" their programmes with dancers of international reputation as guest artists. Thus the Strasbourg Opera Ballet, with only a short summer season annually in Vichy, was shown to excellent advantage by the presence of Yvette Chauviré, Irène Skorik and Youly Algaroff. The youthful but well-trained corps de ballet and the young soloists must have benefited greatly from their Monte Carlo visit, these dancers also forming the corps de ballet for *Les Sylphides*, *Swan Lake* and *Danses Polovtsiennes* in the Diaghilev Memorial Gala on December 29th.

Strasbourg Opera Ballet was formed in 1945 and from the beginning was not tied rigidly to Opera but was also free to develop Ballet independently. Much is due to the co-operation of Jean Combes, maître de ballet, and the orchestra conductor Frédéric Adam, who have both been with the company since its inception. There is no sign of complacency or staleness in their direction. For the more important ballets guest dancers are employed, Irène Skorik being particularly appreciated in her frequent appearances. But young dancers, such as Denise Wassler and Jean Garcia, are making rapid progress.

Strasbourg opened on Xmas Eve with the full length *Cendrillon*, to music by Prokofiev and choreography by Jean Combes; Irène Skorik and Algaroff being in the leads. Excellently produced and danced with commendable finish the ballet was ideal for the occasion. I was particularly impressed with the corps de ballet, all dancing with such obvious enjoyment and precision that they were a joy to watch.

Strasbourg's second programme on Boxing Day began with *Bacchus and Ariane*, to music by Roussel and choreography by Combes. Skorik danced Ariane with smooth and effortless assurance, well supported by the young Strasbourgers Garcia and Jean-Claude Ruiz as Bacchus and Thésée, both showing the efficient training of Combes in their clean technique. For the timeless *Giselle* Monsieur Grunberg entrusted the leads to Chauviré and Algaroff, a choice which could scarcely have been bettered. The corps de ballet again excelled, particularly in the Dance of the Wilis, Denise Wassler dancing the Queen with grace and the essential authority. A miserable little grave had been provided for Giselle, necessitating Chauviré's hurried disappearance into the wings instead of that gentle sinking into rest that is normally so appealing. But it was a lovely *Giselle*. *Vision Romantique* closed the evening. Music by Tchaikovsky, choreography by Combes and good décor by Jacques Rapp all combined to produce a ballet of great charm and romance. Jean Garcia danced with nobility and finish, his pas de deux with Skorik being particularly attractive with some nice smooth lifts.

On December 28th a memorial reception for Diaghilev was given in the Studio of the Casino. Several dancers of his Ballets Russes were present, including Nikitina and Lifar. A short service was impressively intoned by a Russian priest and a little girl in a tutu unveiled a photograph of the master.

The Diaghilev Memorial Gala on December 29th brought a packed and distinguished house and the appearance of a galaxy of stars who seemed to be inspired by the occasion. The programme must speak for itself. *Les Sylphides*, Daydé, Tessa Beaumont, Skorik and Renault. *Prelude a l'Apres Midi d'un Faune*, Lifar. *Le Cygne Noir*, Daydé, Renault. *Petrouchka-chez le Maure*, Beaumont, Serge Milenko and Bozzoni. *L'Oiseau de Feu*, Fonteyn, Somes. *Le Lac des Cygnes* (2nd Act) Chauviré, Algaroff. *Danses Polovtsiennes* Kalioujny, Denise Wassler. The Prince and Princess of Monaco were present and received several of the dancers in their private salon during an interval. It was an evening that will be long remembered.

On December 30th and 31st Monsieur Grunberg presented "Ballet de Noel" with Fonteyn-Somes and Daydé-Renault, with the Ballet Lacotte from Paris. Once again I experienced that sense of pride in being English when Fonteyn danced the Grand Adagio from *Casse-Noisette* and the *Raymonda* pas de deux. Daydé again gave *Le Cygne Noir* and the delightful *Entre Deux Rondes*. This dynamic little ballerina is a great favourite here.

Pierre Lacotte left the Paris Opera to form his own small company "Les Ballets de la Tour Eiffel," with Josette Clavier as his prima ballerina. His aim is to produce ballets on modern themes, but without abandoning the classic tradition. He encourages young composers and artists. The company is a nicely-balanced unit which was well received here, giving four ballets all to Lacotte's choreography. *Concertino*, music by Vivaldi, was followed by *Aiguillage*, to music by Jacques Lasry. The well-worn theme of a couple meeting casually while waiting for trains in a large station was well developed, Clavier and Lacotte convincingly dancing the man and girl whose short "affaire" must end at the call of the porter's whistle. Décor by Pierre Clayette was modern and geometrically effective. After *Tempo Universel*, music by Albinoni, which I found somewhat negative, came *Gosse de Paris*, music by Charles Aznavour and décor by Jacques de Pindray. The young assistant in the shop of a bird seller has a favourite bird which she tries to avoid selling. Of course everyone wants to buy it and it is finally let loose by a young man—Lacotte—while the girl—Clavier—is asleep. Touched by her distress he goes out to catch and return it. With colourful décor and carried smoothly by the music I found this unpretentious little ballet most pleasing.

To close our somewhat highly charged Season the Nederlands Ballet, directed by Sonia Gaskell, was faced with a task that few would envy. Two programmes were given between the 1st and 4th of January. On the opening matinée the dancers were obviously tired by their long journey and a New Year's Eve party given by the S.B.M. which went on into the small hours. The opening *La Somnambule* was for me a misfortune, for it has been danced here often by Vyroubova in a particularly effective décor. I found Wissing's modern effort harsh and entirely out of sympathy with the theme, giving the dancers little chance. *Romeo and Juliette*, music by Tchaikovsky and choreography by Lifar owed much to the experienced guest ballerina Joan Cadzow, though some of her pas de deux with Robert Morrow seemed to lack rehearsal. Cadzow has distinction, nice line and stage presence. Béjart's very modern *Le Cercle*, which I thought quite well done, did not altogether meet with approval. Monte Carlo is hard on the moderns. The programme informed us that Lifar's *Suite en Blanc*, music by Lalo, is designed to bring out the technical quality of the corps de ballet. This demands that "top of the world" feeling which on this occasion I hope that I am not being unfair to the dancers in saying was just not there.

For their second programme Nederlands Ballet were in far better form. Opening with Balanchine's *Concerto Barocco*, to music by J. S. Bach, Léonie Kramer, Astrid Liefting and Robert Morrow very creditably danced this by no means easy ballet. Skibine's dramatic *Annabel Lee*, music by Schiffman, is a favourite here and Joan Cadzow and Peter-Williams Reilly deservedly received an ovation. Michael Carey again sang the poem. Lifar's *Le Maure de Venise*, music by Thiriet, was the only première of the Season. Typically Lifarian, the ballet is well developed and entertaining. The very young Sonja van Beers danced Desdemona with charm and appeal. The coloured Billy Williams made a powerful Othello, with subtle changes of mood and Peter Reilly's Iago was particularly good. Massine's *Présages*, to music by Tchaikovsky, closed the programme and the Season and was perhaps the best-danced ballet given by Nederlands, all dancers combining well in this attractive farewell to Monte Carlo.

Vous pouvez maintenant vous abonner à "Ballet Today" par voie de notre compte à Paris.

Prière de suivre les indications que voici:
Nouveaux abonnés: Adressez-vous en premier lieu à "Ballet Today", 15, Upper Brighton Road, Surbiton, Surrey, pour obtenir une formule d'abonnement. Au reçu de cette formule, envoyez-la avec remise à:

Barclay's Bank (France) Ltd., 33, rue du Quatre Septembre, Paris, 2e.
(au crédit de "Ballet Today", numéro de compte 48,640).

Abonnés actuels: Vous recevrez une cettre d'avis quand votre abonnement expirera. Envoyez cette lettre avec remise à Barclays Bank, Paris, adresse comme ci-dessus.

Abonnement annuel en France 16 new francs.

RECORDED TALKS ON BALLET
on 7" EP discs. Just issued:

MARIE RAMBERT

including a conversation with **KARSAVINA** (jep 00C8).
Already issued: **BERYL GREY** (jep 00C7).
"I am sure this disc will find its way into the homes of all her many admirers." *Ballet Today.*
Due out in March: **KARSAVINA** (jep 0C12) and **GENÉE** (jep 00C9).
The sleeve notes are by Ivor Guest.

JUPITER RECORDINGS LTD. 22B Ebury St., S.W.1

CLASSIFIED ADVERTISEMENTS

6d. per word. 1s. extra Box Number. (Minimum two lines.)

SCHOOLS

Shelagh Elliot-Clark School. Dance, Drama, Art, Music. 63 Rodney Street, Liverpool. Royal 3323.

THE CENTRAL SCHOOL OF MUSIC AND DANCE.

Principal: Miss Teresa I. Cullen, Kings Chambers, 3 Belvoir Street, Leicester. Tel.: 22372. Preparation for R.A.D., I.S.T.D., N.A.T.D., D.T.A. & R.S.M. Examinations.

PERSONAL

"The ASHLEY MARRIAGE BUREAU," 10, Corporation St., Manchester. Successful introduction arranged for those seeking happy marriage. A highly confidential reliable service.

MABEL EYLES AND PARTNERS for
FIRST-CLASS DUPLICATING (Reports, Price-Lists, Programmes, Circulars)
PRIVATE TUITION (Shorthand, Typing, Translating)
10, Beaconsfield Road, N.11. (ENT 3324)

SUBSCRIBER'S REGISTRATION FORM

To *Ballet Today:* 15, Upper Brighton Road, Surbiton, Surrey, England

I enclose..... Please send *Ballet Today* as from.....issue to me.

My Name (Block Letters).....

.....

Address.....

.....

I would also like my friend to receive one year's subscription from me as a present

Name.....

Address.....

.....

Please also send specimen copy free of charge to

Name.....

Address.....

.....

(I enclose 6d. in stamps for specimen copy to be sent).

PIGEON CROWLE'S

BOOK GUIDE

Memoirs. By Alexandre Benois. Translated by Moura Budberg (Chatto and Windus, 30s.).

These memoirs complement those early pages of *Reminiscences of the Ballets Russes* in which Alexandre Benois gave so tantalising a glimpse of his childhood in St. Petersburg during the latter part of the nineteenth century.

The Benjamin of a large family circle who cherished and spoilt him, the little boy grew up in an ideal and delightfully cosmopolitan atmosphere of music, painting and the theatre. For the Benois' with their mixed French, German, Venetian and Russian ancestry were one of the numerous foreign families settled in St. Petersburg, and nearly all its members were distinguished exponents of at least one of the arts. Innumerable birthdays, name days, and festivals were an excuse for arranging dances, concerts, and amateur theatricals; in between there were visits to the fair in carnival week, to Uncle Cesare's box at the ballet or opera, and to the baroque gardens of Peterhof in the summer holidays. These were the influences that first shaped the artist and to which he now pays homage.

Though these memoirs are honest and unsparing, there is nothing unkind about them. They are tender, humorous and as revealing of their author as they are of the people and period he recalls so freshly and so clearly, while the translation is so admirable one seems to hear the great man speak.

The book ends with the schoolboy in his final term and we all know what followed after—the forming of the circle of friends which eventually brought Diaghilev under Benois' guiding influence, *Mir Iskusstva* and, at last, the Ballets Russes.

Le Ballet Français D'Aujourd'hui. Par Marcel Lobet (Libraire Theatrale, Paris)

A survey of contemporary ballet in France analysing with much penetration the various styles and trends, and glancing into the future. There are chapters on the work of lesser known and well known choreographers (or those working chiefly in France)—Lifar, Petit, Charrat, Babileé, Skibine, Adret, Françoise and Dominique, Combes, Lazzini, Etchevery, Béjart. With five illustrations.

The same author has also written a booklet on the history of *La Fille Mal Guardée*. Both are in French.

TELEVISION REVIEW—*continued from page 8*

for example the Annunciation, and the Three Kings conversing with Herod. A fine atmosphere was obtained by the use of plain dark backgrounds and blod imaginative lighting. The camera work achieved by director Ian Fordyce and his camera men was outstanding, apart from one or two small errors of framing which are almost inevitable in television.

Another remarkable achievement was the costumes designed by ex-dancer Ernest Hewett; these flowed with the movements in a wonderful way, bringing out their sculptural quality, and the tones were so well chosen that, for once, the absence of colour did not seem to matter: in fact it would have been a distraction. The standard of mime and dancing by the distinguished cast of actors (nearly all originally trained in movement by Litz Pisk) was uniformly high, but particular credit must be given to Phyllida Law (Mary) and Jerome Willis (the Angel Gabriel). Unfortunately the programme dragged slightly in the passages where the cameras looked at paintings, but it sprang to life in all the "live" scences; and throughout it gained enormously from the beautiful speaking of the Biblical text by Robert Harris, who (like the choreographer) achieved just the right blend of reverence and dramatic power.

SUBSCRIPTION RATES

Subscription Rate: for 10 issues per year Inland and Overseas 23*s.* 6d. per annum. Single copies 2*s.* monthly, post 4*d.* extra.

**When ordering single copies please add 4d. for postage.*

If more than one copy ordered at a time add 4d. for the first copy and 1d. per copy thereafter.

American readers please note. Subscription rate: $3.50 per annum (payment by British Money Order is preferred).

BEDFORD CROWLE'S

RECORD GUIDE

BOUTIQUE FANTASQUE

Most of this ballet is on Decca BR3014, a new 10-inch Favourite Ballet Music series and is taken from Georg Solti's recording with the Israel P.O., reviewed in *Ballet Today*, February, 1958. It is the gayest and the most sparkling of performances even though it may not be the most subtle. And as all in this series give at least 30 minutes of music, it is good value. On BR3012, we have excerpts from *The Nutcracker*, This is a good selection and Ansermet, conducting the Suisse Romande. builds up the pas de deux more effectively than any other recorded performance. Though generally good, more life would help.

THE BRANDENBURGS

Bach's famous concertos are being drawn more and more into the world of ballet. The third was used by Mark Ryder, the fourth by Doris Humphrey, the fifth by May O'Donnell and best known to us Janine Charrat's *Diagramme* to the sixth. HMV's recent recording, ALP1755–6, of Yehudi Menuhin and the Bath Festival Chamber Orchestra is sheer delight, recorders being used when Bach calls for them, instead of the present day use of flutes. I was fortunate enough to hear this Orchestra and Menuhin in Wells Cathedral during the Festival last summer and sincerely recommend these discs to everyone who also attended.

THE SEVENTH SYMPHONY

Listening to Beethoven's *Seventh Symphony* it is difficult to imagine the stir that Massine's symphonic ballets made in the thirties, as nowadays no form of music is considered barred to ballet. This is also one of the rare occasions when the genius of Sir Thomas Beecham, HMV ALP1748, does not completely satisfy. At times he seems to speed along a little too eagerly and at others the matter is treated with too much delicacy—of course there are great moments but for me it is not, when taken as a whole, Beethoven. Of Solti's well considered performance, Decca LXT5508, I miss the richness and true feeling of strength with which Klemperer colours his majestical rendering. The recording of all three discs is excellent, but for me Klemperer scores on all points.

DARK ELEGIES

This early and moving ballet of Antony Tudor's has stood the test of time and is one of the milestones in his career. It was inspired by Mahler's *Kindertotenlieder*, the most recent rendering being Christa Ludwig's, Columbia 33CX1671, with which she couples the same composer's *Lieder eines fahrenden Gesellen*. Thus she enters the lists against three formidable rivals, Kathleen Ferrier, Dietrich Fischer-Dieskau and Kirsten Flagstad, and although she does not leave them triumphant she does at least with honour. Occasionally there is a little strain in the upper register but the tone of her lower mezzo notes is very beautiful.

ENIGMA VARIATIONS

This was Frank Staff's first ballet of a purely abstract nature. His idea was that the audience should listen to the music and that the dancers would provide a choreographic commentary—ambitious for the resources of the small but excellent Rambert and London Ballets. The latest disc of Elgar's work is HMV XLP20007 in their Concert Classics series and is in the very able hands of Sir Malcolm Sargent, conducting the Philharmonia. The coupling, Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*, may not be quite up to the same standard but even so it is excellent value.

GEORGIAN DANCERS

The first few bars of this reedy folk music with its persistent pattern of drum beats immediately recalls the visit of the Georgian State Dance Company earlier this winter. The women glide forward like a bevy of proud swans and, as they turn, extend a languorous, graceful arm; the men, fiery and lithe, leap and spin, performing feats of speed and precision on steely points in soft leather boots. The many lights are borne in for the wedding feast and the oboe-like *duduki*, pipes and two-bank Caucasian accordions weave their plaintive harmonies in the simple dance melodies—these two small but excellent discs, Columbia SEG7977–8, are representative of the whole exotic and colourful spectacle.

BALLET TODAY BINDERS

will be ready about May, place your orders now

11/6 (plus packing and postage 1/6)

The binder holds 24 copies of the magazine, each copy secured by thin wire, opens flat at any page, and copies can easily be removed at will. The spine is marked in gold blocking—*BALLET TODAY*

La Boutique Fantasque *Rossini/Respighi*
The Israel Philharmonic Orchestra
conducted by **Georg Solti**
Ⓜ BR 3014

Les Patineurs—highlights *Meyerbeer/Lambert*
Le Cid—highlights *Massenet*
The Israel Philharmonic Orchestra
conducted by **Jean Martinon**
Ⓜ BR 3015

Giselle—highlights *Adam*
The Paris Conservatoire Orchestra
conducted by **Jean Martinon**
Ⓜ BR 3016

Céphale et Procris *Grétry*
Ballet Suite No. 1 *Gluck/Mottl*
The New Symphony Orchestra of London
conducted by **Robert Irving**
Ⓜ BR 3017

Swan Lake—highlights *Tchaikovsky*
Ⓜ BR 3011

The Nutcracker—highlights *Tchaikovsky*
Ⓜ BR 3012

Coppélia—highlights *Delibes*
Ⓜ BR 3013

The Sleeping Beauty—highlights *Tchaikovsky*
Ⓜ BR 3029

La Péri *Dukas*
L'Après-midi d'un faune *Debussy*
Ⓜ BR 3030

all by **L'Orchestre de la Suisse Romande**
conducted by **Ernest Ansermet**

DECCA

MONO RECORDS

The Decca Record Company Ltd
Decca House Albert Embankment London S E 11

SPECIAL GIFT
for the BALLERINA
of the family

Official Stockists to the R.A.D. I.S.T.D.(Greek) We Stock (Price List-2½d)

LEICHNER'S
STUDENTS MAKE-UP
Box complete 62/9 p. and p. 2/6 extra

- Exam. Garments, Tights, Leotards & Specialized Underwear, etc.
- Ballet, Tap, Character Shoes, etc.
- Personal Visitors Welcomed.
- Mail/Phone Orders Receive Prompt Attention.

E. GANDOLFI LTD.
Theatrical and Ballet Shoe Makers

Showroom
Dorset House 150 Marylebone Rd., London, N.W.1
(near Baker St. Station)
WELbeck 6049 and 8083

HOME TRADE & EXPORT.

PHYLLIS BEDELLS
VICE-PRESIDENT ROYAL ACADEMY OF DANCING

SCHOOL OF BALLET -
Professional and Amateur
Comprehensive Training for Students in all branches
Inclusive Fees, Coaching for Examinations
Children's Classes Daily after School Hours

28 QUEX ROAD, WEST HAMPSTEAD, N.W.6
Maida Vale 2324

SIGURD LEEDER SCHOOL OF DANCE
MORLEY COLLEGE
61, Westminster Bridge Road, London, S.E.1.
FULL PROFESSIONAL DANCE TRAINING
Teachers course and part time courses
For particulars apply to the Secretary
Tel.: FREmantle 2535

TANI MORENA
81 FORDWYCH ROAD LONDON NW2 GLADSTONE 0407
teaches FLAMENCO and all types of
SPANISH DANCING
Tuition for professionals and amateurs

SCHOOL OF RUSSIAN BALLET
Directors: *Barbara Vernon & John Gregory*
Announces the first highly successful season given by the
HARLEQUIN BALLET
There are a few student vacancies for our Spring and Summer seasons which are now in preparation
Studio: St. Lukes Street, Chelsea, S.W.3. *Tel.:* WES 9719

Careers in Pictures Series still available:

Nadia Nerina/Violetta Elvin	July, 1956	1/3
Beryl Grey	September, 1956	1/6
Svetlana Beriosova	November, 1956	1/6
Belinda Wright	December, 1956	1/6
Anne Heaton	May, 1957	1/6
Rowena Jackson	June, 1957	1/6
Marilyn Burr	July, 1957	1/6
Elaine Fifield/Anya Linden	September, 1957	1/6
Yvette Chauviré	October, 1957	1/6
John Gilpin	February, 1958	1/6
Elsa Marianne von Rosen	March, 1958	1/6
Toni Lander	April, 1958	1/6
Julia Farron	May, 1958	1/6
Maryon Lane	June, 1958	1/6
Anita Landa	July, 1958	1/6
Rosella Hightower	September, 1958	1/6
Antonio	October, 1958	1/6
Colette Marchand	November, 1958	1/6
Jeanette Minty	February, 1959	2/–
Christl Zimmerl	March, 1959	2/–
Dulce Anaya	April, 1959	2/–
Kirsten Simone	May, 1959	2/–
Natalie Krassovska	October, 1959	2/–
Carla Fracci	November, 1959	2/–

Men in Ballet Series still available:

John Field	March, 1956	1/3
Philip Chatfield	June, 1956	1/3
David Blair	July, 1956	1/3
Erik Bruhn	October, 1956	1/6
Flemming Flindt	March, 1957	1/6
Bryan Ashbridge	June, 1957	1/6
Louise Godfrey	July, 1957	1/6
Ronald Hynd	September, 1957	1/6
Keith Beckett	October, 1957	1/6
Bjorn Holmgren	November, 1957	1/6
Rainer Kochermann	December, 1957	1/6
John Gilpin	February, 1958	1/6
Oleg Briansky	March, 1958	1/6
Alexander Grant	May, 1958	1/6
Robert Helpmann	June, 1958	1/6
Jeffrey Kovel	July, 1958	1/6
Michael Hogan	September, 1958	1/6
Milorad Miskovitch	February, 1959	2/–
Norman Dixon	April, 1959	2/–
Michael Renault	May, 1959	2/–
Gary Burne	July, 1959	2/–

Ballet Around the World *still available:*

Japan	—The Komaki Company of Tokyo (June 1959)	2/–
Canada	—The Royal Winnipeg Ballet (July 1959)	2/–
South Africa	—The University Ballet Company of Cape Town (September 1959)	2/–
Bulgaria	—(November 1959)	2/–
Vienna	—(December 1959)	2/–
Canada	—The National Ballet of Canada (February 1960)	2/–

Photographing the Ballet Series still available

selections from the works of famous photographers:—

James D. O'Callaghan of Dublin	December, 1958	1/6
Houston Rogers of London	February, 1959	2/–
Serge Lido of Paris	March, 1959	2/–

Editor's Log, Backstage, London Reviews and News from the World appear in every issue

When ordering single copies please add 4d. for postage. If more than one copy ordered at a time add 4d. for the first copy and 1d. per copy thereafter.

Enter for our

BALLETOMANES QUIZ

PRIZES TO BE WON THIS MONTH

BALLET BOOKS

published and presented by

CASSELL & CO. LTD.	The Three Graces (21s.)
HAMISH HAMILTON LTD.	And Promenade Home (25s.)
HODDER & STOUGHTON	Drina Dances in Italy (12s. 6d.) Drina's Dancing Year (10s. 6d.)
EVANS BROS. LTD.	Rosanna Joins the Wells (10s. 6d.)
A. & C. BLACK LTD.	Two copies of Dancers of Today Series at 7s. 6d. each Ballet Decade
CENTRAL BOOKS LTD.	Two copies of Ballet School of the Bolshoi Theatre

TIGHTS. BALLET SHOES

manufactured and presented by

ANELLO & DAVIDE	A pair of Anello & Davide Ballet Shoes
WILLIAM FERNAU LTD.	A pair of Jacqueleans Tights in flesh or black

What you have to do:-

Study the list of features set out on right and place your favourites in order of **your** choice. For example, if you consider "Men in Ballet" to be the best feature place the figure 1 against it, then place the figure 2 against your second choice, and so on through the list.

All entries will be analysed and prizes awarded to the first twelve competitors who have named the features as chosen by popular vote.

Home readers must submit their entries by **March 4th** and the six prize-winners will be announced in the **April** issue.

Readers abroad must submit their entries by **April 4th** and the six prize-winners will be announced in the **June** issue.

Additional Cash Prizes

Competitors who have entered the December, February and March competitions, either in Section A or B or both and have obtained the highest number of marks will be eligible for the three additional cash prizes of £1 1s. 0d. to be awarded when the competition closes.

ANSWERS TO FEBRUARY QUIZ

Section A. *Question* 1. Semyonova. Paris, 1935, *Giselle*. 2. Alan Carter. Robert Helpmann.

Section B. *Question* 1. Batterie. 2. Entrechat quatre.

PRIZEWINNERS

Janet Peall, 64, Northey Avenue, Cheam, Surrey
Judith Ash, 18, Ellerdine Road, Hounslow.
Janet Barnes, 60, Hyde Road, Upper Stratton, Swindon.
Mlle. Garrett, The Cardew Club, Paris.
M. B. Grew, 42, Broad Walk, Wilmslow, Cheshire.
Pauline Osborne, Chequers Lane, Dagenham.
Sara Chandler, The Vicarage, Ilfracombe.
Nicky Morin, The Lobster Pot, S. Devon.

A special consolation prize to Bilsev Etus of Istanbul because she managed to get a copy of the magazine in Turkey and get her answer to us within twelve days of publication.

How to Enter

Write your choice of features on the coupon below, fill in your name and address, cut out the coupon and post to:

BALLET TODAY QUIZ

15, Upper Brighton Road, Surbiton, Surrey, England
to reach us not later than **March 4th** (home readers) or **April 4th** for readers abroad.

MARCH QUIZ

FAVOURITE FEATURES

Careers in Pictures	
Men in Ballet	
Ballet Around the World	
Photographing the Ballet	
Editor's Log	
Backstage	
London Reviews	
News from the World	

My Name and Address.....

.....

.....

Entries not accompanied by this coupon will be disqualified **(a check list of issues containing the above features is to be found on the opposite page).**

From left to right:

As Pierrot in *Harlequin in April* commissioned for the Festival of Britain by the Arts Council of Great Britain and first performed 8th April 1951. Photo: Baron

As Mr. O'Reilly in *The Prospect Before Us.* Photo: Baron

As Agnes, a Witch, with David Gill as Lord Ravensgarth in *Selina* with the Sadler's Wells Theatre Ballet

MEN IN BALLET

Text by

JANET SINCLAIR

Stanley Holden Photo: Denis de Marney

STANLEY HOLDEN

STANLEY HOLDEN was born in London on January 27th, 1928. Filled with enthusiasm for the dancing of Fred Astaire, he began taking tap lessons—at a shilling a week—when he was nine years old, and did so well that he transferred to Marjorie Davies in Romford. Marjorie Davies insisted that young Stanley took up ballet to improve his tap dancing, and, although it took a few weeks of persuasion, eventually he decided to try it. Ballet was not a success at first (in fact Stanley says he hated it and dreaded every class) but after successfully taking the R.A.D. Elementary Examination the budding Astaire suddenly found his interests had taken a new turn and that he was enjoying ballet far more than tap. He passed his Advanced R.A.D. at the age of 16 and Miss Davies felt it would be worth while asking Ninette de Valois to give him an audition, which took place on the stage of the King's Theatre, Hammersmith. Miss de Valois told Stanley that he would have to work at the Sadler's Wells school, but after a few weeks he was "on" at the New Theatre.

Stanley appeared with the company until the grand re-opening of Covent Garden, on which occasion he danced with Margaret Dale in the "Puss in Boots and the White Cat" divertissement in the last act. Three weeks later he was called up into the Royal Air Force where he spent two and a half years, and on demobilisation he joined the Sadler's Wells Theatre Ballet. Liking the atmosphere of the company, he remained with them until 1954, when he was forced to retire as he was suffering from arthritis of the toe joints. This called for an operation, and afterwards Stanley and his wife Stella Farrance emigrated to South Africa to open a ballet school. However, after two years the Holdens returned to London with their small son and Stanley rejoined the Theatre Ballet, transferring to the Covent Garden company in January, 1958, where he has remained ever since. Stella also danced with the "Garden" company but retired to await the birth of their second child, a daughter born in April, 1959.

Stanley Holden is perhaps the only true comic in the Chaplin tradition to be seen on the ballet stage today. There are plenty of comedians to be seen but none save Holden are possessed of that particular gift which is characteristic of Chaplin and all great comedians: one always laughs with him and never at him, and he never takes the obvious and often cheap course of poking fun at other performers. This characteristically gentle humour—though so far removed from the classic Pantomime Dame style as could be imagined—is yet a particularly English trait and it is a gift most particularly to be admired and honoured; too often today we are invited to laugh at things which really call for pity (as our ancestors laughed at dwarfs and madmen), whereas we can fall about laughing at Stanley Holden as Dr. Coppelius, Mr. O'Reilly or Mother Simone and he is in no way diminished or degraded by our laughter. And, just as with Chaplin, we know quite well that he could at any moment turn our laughter over into tears; it is this characteristic which makes his Dr. Coppelius quite the most lovable and successful of the past 25 years. Indeed, one feels that he himself believes implicitly in the reality of the people he is portraying and identifies himself with them completely.

There are two main ingredients which go to make up a great comedian. The first is, of course, timing: the second is the capability to make the audience know exactly what is going on in the head of the character being

In *The Rake's Progress*
Photo: Denis de Marney

As Dr. Coppelius in *Coppelia*
Photo: Denis de Marney

As Jasper the Potboy in *Pineapple Poll*
Photo: Houston Rogers

represented. Holden is a master of timing, and you know exactly what he thinks: watch his second entrance in *La Fille Mal Gardée*, when he hurls a couple of cabbages at his daughter's unwanted suitor, grabs the next thing handy (a pot of flowers), removes the flowers—and hangs on to the flower-pot. In addition to this, he has a fine sense of style and proportion: magnificent comic though he is, he never intrudes into somebody else's scene and never hogs the limelight: he always remains in character and in the framework of the ballet. The possession of a genius for comedy can sometimes run to exaggeration and, though a thousand performances of the over-long *Prospect Before Us* were saved in war days through the inspired clowning of Helpmann, I feel that the substitution of Holden for Helpmann may have helped the artistic unity of *La Fille Mal Gardée*. This is not, of course, to suggest that Helpmann is not a comedian in a thousand and that it is not an occasion for regret when he fails to appear: but I feel the somewhat more pungent style of comedy which is Helpmann's to be less suited to the role of Mother Simone than the style which Holden has developed.

Holden is, in fact, a gift to any choreographer of a comedy role, for he can't help being funny in movement. He could in no way be described as a wit: he is too kind a person: it all comes out in the dancing. In the old days of the Sadler's Wells Theatre Ballet, it used to pique him slightly that Zullig and Kersley would be entrusted with the big dramatic or classical roles, while he, who could pirouette and beat as well, if not better, than either, never got a chance: but the fact was, it simply wouldn't do. Even when he was cast as one of the boys in the Pas de Six in *Les Rendezvous* there was something slightly out of gear somewhere, as though one of the boys had come on wearing spectacles, or a bowler hat. (Needless to say, both Zullig and Kersley were equally—or more—piqued at their own inability to play comedy: but this did not console Stanley. The old story about the clown longing to play Hamlet is a true one, but no clown ever felt consoled by the suggestion that there are 10 good Hamlets to one master clown.)

ROLES CREATED

Agnes, a Witch in *Selina*
Dr. Watson in *The Great Detective*
Pierrot in *Harlequin in April*
Mother Simone *La Fille Mal Gardée*
Interlude in *Carte Blanche*

OTHER ROLES

Dago in *Façade*
Dr. Coppelius in *Coppelia*
Jasper in *Pineapple Poll*
Elderly Gentlemen in *Assembly Ball*
Man with a Rope in *The Rake's Progress*
Mr. O'Reilly in *The Prospect Before Us*
Pantalon in *Carnaval*
Puss in Boots in *The Sleeping Beauty*
Pas de Trois in *Les Rendezvous*
Bouffon in *Casse Noisette*
Ivans in *The Sleeping Beauty*
Chief of Police in *Mam'zelle Angot*
Sailor in *Tritsch-Tratsch*
Swimmer in *Valse Excentrique*

Right: In Ashton's new ballet *La Fille Mal Gardée* with Nadia Nerina as Lise, Stanley Holden as Widow Simone, and members of the corps de ballet

Ballet Shoes by

Anello and Davide

Also suppliers of the finest

Leotards
Tights
Opera Hose
Tunics
Classical Tu-Tus
Make-up
All Theatrical Footwear

THE BALLERINAS SHOEMAKER
96 CHARING CROSS ROAD, LONDON, W.C
Telephone: Temple Bar 5019

SEND FOR FREE CATALOGUE (Postage and Package 6d.)